



THE NEW YORK



DRAMATIC MIRROR

VOL. LVII. No. 1,478.

NEW YORK: SATURDAY, APRIL 20, 1907.

PRICE TEN CENTS



Photo Sarony, N. Y.

ELLA RAZIMOVA.

The Matinee Girl



SPIRITS always go up and carping criticism goes down when Eddie Foy comes to town.

Eddie is back, and is swinging and strutting those loose jointed legs and gently shrugging those ironical shoulders, shaking that wobbly head and smiling that dazed smile of his about the stage of the Lew Fields' Theatre in The Orchid. He has troubles arising from the sale of a thousand-dollar variety of orchid for a dollar and a quarter, and he sings with the old crack and the reverend vibrato to our delectation; for while we may not approve, we all like Eddie Foy. Long and often may he visit us, and may his eccentricities survive.

One of the sets which frame this unique brilliant is the Bal Blanc Opera House at Nice, where in the gorgeously draped red boxes sit languid beauties, who an act before were the hardest working and best trained chorus on Broadway. One sees here an impromptu carnival, and across the footlights passes the spirit of carnival. One is glad to see and hear Amelia Stone again. She is as engagingly pretty as when she sang "Hin-watha" into its inflated value of \$75,000, and, although unconsciously, and no doubt most unwillingly, reminds us not a little of Edna May, both in two sugary middle notes and certain refined tricks of face and feet.

Trixie Frigiana is always clever; also she is courageous, for it is the bravery of a martyr which makes a woman as handsome as this buxom brunette in her chaperon days accentuate her stoutness and tumble about the stage as an elephant filly disports itself on parade.

There are a pair whose names my opera glass did not disclose on the programme who danced with the careless lightness of twin leaves in a wind.

The Orchid is to the mind exhausted by the day's exertions what the cushioned embrace of an easy chair is to a tired body. It justifies the conclusion of that gifted Russian student of our customs, Madame Nasimova:

"You Americans work so hard that I can understand why you like now and then a musical comedy. So do I, at last. The funny man and the pretty girls and the tinkle of the light, little music—they have rested me like a pillow."

"The chances o' the road, my dear," says the lovable Old Man in "Felicity"—"This is the luck o' the road."

This is the keynote of the best novel of stage life I have read. Clara E. Laughlin has somehow become imbued with the spirit of the road, and can count the heart beats of the players as a physician their pulse.

Felicity is the heroine, a comedienne, who only becomes a great comedienne after the heart has been crushed in her bosom by the weight of calamity, and the moral of this charmingly familiar study of the inner life—the book is more correctly subjective than objective in its treatment of the life of players—is that one must suffer to attain.

That Clara E. Laughlin knows the player's life is attested by this paragraph in a chapter dealing with a pinnacle of Felicity's success:

Unattached folks were pretty apt to be folks whom nobody wanted, not even others who were equally unattached. It was a hard world for a lone woman, she reflected as she crept into bed and lay there thinking. The plaudits of the theatre seemed worlds away, and, aching with self-pity, she recalled the lines in "Aurora Leigh," her favorite poem:

How dreary 'tis for women to sit still
On winter nights by solitary fires,
And hear the nations praising them far off.

And in a passion of loneliness she cried herself to sleep.

Of success she makes her successful heroine say:

"My success shuts me out from the wide-eyed vagabondage of those early years when the Old Man taught me to gratify my passion for people and taught me to find experience. A horrid little fanfare goes before me everywhere and puts people on guard before I come. There's nothing more pathetic about success, I think, than the stiffening effect it has upon people we meet. And in our life—here to-day and gone to-morrow—we have no time to impress on others that we're not different because we've achieved. Before we can win them to thinking of us as human beings and get them to acting as such themselves, we're gone to meet other strange, stiff people who nervously grasp us by the hand and say how they enjoyed our acting."

"Do you know, some day I shall astonish the natives—I know I shall—by answering some stilted citizen's remark about my acting with 'Oh, bother my acting.' Tell me how long you've been married and whether you are still in love with your wife."

To an embittered member of her company, who admitted that she hated her star for that star's success, Felicity answers:

"Can you, a grown woman, with some experience of life, be so foolish as not to know that things are pretty well evened up somehow? Do you not suppose I pay dear for everything I get? And don't you ever suspect that when I've got it I'm so exhausted with paying the price that I don't enjoy the purchase? More than half the time I hate the things I can't stop striving for—didn't you ever guess that?"

"People do not know that the very tempera-

ment that made me famous made me suffer intolerably, that my success makes me so lonely that I can hardly bear it. It is a lonely world. Nearly everybody in it has an intolerable heart hunger, and I suppose it is good to be heart hungry with them. I know now how lonely everybody is! Everybody! Each with his own heart hunger that is never satisfied. And when I play to people now I play to the lonely folks—I send my heart out to them across the footlights and I can feel their hearts reaching across to me."

This philosophy of a comedienne of fiction is in effect what a favorite Broadway comedienne has told the Matinee Girl, who hopes that this book of lights and shadows, but a brave book withal, will reach her, for she is one of those to whom it is directed. It is dedicated

"To Lonely Folk on the Heights or Otherwhere."

Margaret Wycherly has essayed one of the most daring problem plays ever staged. The theme might well have been borrowed from the Japanese, with whom the standard of morality is as the antipodes to ours. In Japan married women sell themselves into sexual slavery to provide their poor young husbands capital with which to start in business. Miss Wycherly's play, The Primrose Path, raises the question of whether a wife may sell herself for delicacies for her invalid husband and the opportunity to recoup the losses caused by his illness. The audience might concede this right, but the long afterward apprised husband does not, and conflict ensues.

They had a royal heart warming at the Bijou Theatre in Brooklyn on that joyous evening when Mrs. Spooner, its manager, celebrated her none-of-your-business birthday. Mrs. Spooner didn't characterize her age, for so joyously reckless was she on her birthday evening that she would have told it in full with half a chance.

But Mrs. Spooner should not be allowed to tell her years, for she is one of those vital, life-radiating humans who haven't any age. She is a human dynamo, who registers immense energy by every effort, and then forgets it and goes on freshly to other endeavors. She was as happy as a bud of sixteen at her coming out party, and out in front—a crowded front that night—men and women and lads and misses were happy with her.

"I never saw a star and audience so chummy in my life," said Aunt Jane, beaming through her spectacles at the smiling woman who was playing Aunt Cynthia in her first starring venture. "They seem like a big family."

Everybody liked Aunt Cynthia, and everybody liked Mrs. Spooner, especially when, half hidden by the flowers that came in such bewildering masses across the footlights, she smiled while blinking to keep back the tears, and, biting her lips to forbid their quivering, she told her friends, the audience, of a telegram she had that day received from Cecil, playing in the West: "To the best mother in the world," and then broke down altogether and shed happy tears of the blessed rainbow kind illuminated by smiles, while Edna Spooner, who was stage director that week, ordered the curtain rung down.

As we rolled across the bridge on one of the comfortable chair cars Aunt Jane sighed, chiefly from a deep satisfying sense of enjoyment.

"Brooklyn's heart is nearer the surface than Broadway's," she meditated.

Again has Lillian Russell proven the existence of that good nature, which, after her beauty, is the greatest of her charms. She has determinedly gone into comedy without the musical prefix. She and music, she has elected, have come to a parting of the ways. Yet when she has been called before the curtain after the second act of The Butterfly, and the cry of "Speech" has gone up, she has said: "I can't make a speech, but if you want me to I will sing a song."

Cries of "Song, Song" succeed those of "Speech, Speech" from the orchestra and gallery. And Miss Russell has sung "Ma Cherie," and when the audience applauded and demanded something altogether English she has responded with "Evening Star," and a number from one of her old time operas. Throughout the South she has amiably sung three songs instead of making one speech, which she admits is an extravagance of breath.

THE MATINEE GIRL.

SUNNER PARK AT CANARIE.

Much fun has been made for a number of years past at the expense of the little hamlet called Canarie, which is on the shores of Jamaica Bay, but it seems likely that if the mosquitoes permit, Canarie will take her place among the great popular resorts of the world if present plans are carried out. A large strip of sand is being converted into a resort, to be known as Golden Park, under the direction of H. G. Traver, of the Traver Cycle Spring Company, and other capitalists. As the fare to Canarie is only five cents, the promoters hope to reap a rich harvest. The mosquito lotion concession should be one of the most valuable privileges, and the wise man who secures it ought to make a fortune in one season.

IRVING PLACE THEATRE'S NEW MANAGER.

Dr. H. Baumfeld, President of the Austrian Society of this city and the New York correspondent of several European newspapers, announces that he has taken over the management of the Irving Place Theatre from Heinrich Corried for one year. By the time this lease expires Dr. Baumfeld expects to be the manager of a new theatre devoted to German dramatic art which is to be built in New York through the co-operation of the various German societies. Dr. Baumfeld's plans for next season include some radical changes in policy, to be announced later.

ELECTIC CLUB'S PLAY.

In celebration of their first Daughters' Day, the members of the Electric Club presented a one-act operetta entitled Love and Whist at Delmonico's on April 10. The operetta, which is the work of Randolph Hartley, was well performed by the following members of the club: Charles W. Kitchell, Andrea Schneider, Mrs. Cowtan, Florence Quinn and Marion Whitaker. Miss Read was the piano accompanist, the music being the work of Henry Housley.

PANIC IN NEWARK THEATRE.

Fire in a building next door to the Newark Theatre, Newark, N. J., on April 11, caused a slight panic in the theatre, which was well filled. Several women fainted and a few people were slightly hurt in the rush to get out of the theatre, but no one was severely injured. In the Bishop's Carriage was being presented when the fire occurred.

STANHOPE-WHEATCROFT MATINEE.

The second students' matinee of the Stanhope-Wheatcroft Dramatic School was given at the Casino Theatre on April 11. The young actors appeared to advantage in six one-act plays, and were heartily applauded by the audience that filled the theatre.

The first offering was a farce entitled The Flying Wedge, by Grace Livingstone Furniss, and played by the following cast:

Tom Hurthart	Lawrence Craddock
Percy Snydam	Edward Lea
Miss Cornelia Snydam	Vivian Gill
Nellie Snydam	Mabel M. Henderson
Kate Chester	Mildred Puce
Mary Scherbert	Margaret Brewster
Mrs. O'Flynn	Grace Gould

Two girls by mistake got into the room of Tom Hurthart, a football captain, and put the young man to much difficulty in finding expedients for getting rid of other callers. Mabel M. Henderson and Mildred Puce were both good as the two girls, Margaret Brewster gave a lively performance of a newspaper reporter, and Vivian Gill appeared as an eccentric maiden aunt. Lawrence Craddock played the football hero, and Edward Lea had the role of his friend.

Cupid's Messenger, a costume comedy by Alfred C. Calmoun, was the second number on the programme. The cast was as follows:

Sir Philip Sydney	Stanhope Wheatcroft
Mary Herbert	Fannie Harts
Fanny Walsingham	Marie Rhodes
Lucette	Frankie Hill

Sir Philip Sydney's sister, Mary Herbert, conceives a scheme of making her brother propose to Fannie Walsingham by arousing his jealousy. She dresses as a page and succeeds in stirring up Sir Philip's ardor, even to the extent of him challenging her to a duel. The play was bright and very well acted. Stanhope Wheatcroft appeared as a graceful Sir Philip and evidenced a thorough comprehension of the role. Fannie Harts was very good as Mary Herbert. She has an attractive personality, a good speaking voice, grace and charm of manner, fine self-possession, and is apparently not lacking in resourcefulness. She exhibited much familiarity with rules of technique, and is to be commended particularly for her by-play. Marie Rhodes gave a satisfactory performance of the rather colorless role of Fannie Walsingham. Frankie Hill was good as Lucette.

The third play was a brief tragedy called Nobility. The name of the author was not given. The cast was as follows:

Sonia Poninski	Beatrice Akin
Prince Ivan Poninski	Hugh Wynne
Boris Roskolnikoff	Robert J. Lance
Othmar Patoff	Katherine Milbrey

In order to effect the escape of her brother, an accused nihilist named Othmar Patoff, Sonia Poninski has given herself to a police officer, Boris Roskolnikoff. When the brother has gotten safely away, Sonia poisons herself and the police officer is killed by Sonia's husband, Prince Ivan Poninski, who knows the story.

Beatrice Akin gave a carefully studied performance of the role of Sonia, acting with unusual repression. Her final scene with Boris was carried through without any of the tendency to overact so often found among young players in emotional roles. Robert J. Lance as Boris, the police agent, made much of a difficult role. Hugh Wynne was inclined to be stiff and unemotional as Prince Ivan. Katherine Milbrey had no opportunity in the role of Othmar.

A farce entitled A Bachelor's Wife, by Alice Yates Grant, was the next number, played by this cast:

Helen	Katherine Milbrey
Margaret	Frankie Hill
Sonia	Vivian Gill
Mr. Vernon	Hugh Wynne

A very inefficient student of palmistry makes a mistake in reading the hand of a semi-idiotic young man, Mr. Vernon, and causes that gentleman much distress by telling him that his first wife is to die within six months. He proposes to the two girls he does not love, and refuses the one he is after until he is set right by a better informed prophet. Katherine Milbrey was vivacious and pretty as Helen. Frankie Hill appeared successfully as Margaret, and Vivian Gill was agreeably cast as Sonia. Hugh Wynne rather overdid the part of Mr. Vernon, making the character too silly to be considered seriously. A modern problem play, called The Letter of the Law, by Elizabeth Winder, came next, with the following cast:

Catherine Craven	Elizabeth Winder
Ernest Craven	Lawrence Craddock
Marion Craven	Grace Winslow
John Peel	Robert J. Lance
Frank Ramwood	Edward Lea
Ethel Ramwood	Rena Dair
Lloyd Masters	Hugh Wynne

Catherine Craven is married to an Arctic explorer whom she does not love. When her husband goes on an expedition she falls in love with John Peel, but remains true to her marriage vow until her husband shall return. She agrees to go away with Peel as soon as the expedition is ended, regardless of public opinion, but when she learns that her husband has been killed in a snowstorm she sends Peel away in spite of her love. The play is well constructed, though given to conversation and questionable psychology.

Elizabeth Winder, the author, appeared in the principal role, acting it with intelligence. Robert J. Lance scarcely hit the mark in the role of John Peel. His gestures were particularly at fault, being too broad and too studied. The other characters were of little importance, but were all well played.

The last play was a comedy, Mere Man, by Herbert Swears. The cast was as follows:

The President	Grace Winslow
Lady Betty	Margaret Brewster
Dolly	Hose Lorine
Mabel	Mary Clemon
Irene	Rena Dair
Miss Goodaby	Beatrice Akin
The Honorable Mrs. Rickaby	Miss Miller
Amelia	Miss Harmer

Girls of different natures meet at a club to discuss man, and almost come to blows over their differences of opinion regarding his usefulness. Margaret Brewster as the serious girl, Hose Lorine as a lazy girl, Mary Chapman as a blushing maiden, Rena Dair as an American girl, and Beatrice Akin as a passed old maid were particularly good, though Grace Winslow as the president and Miss Miller and Miss Harmer in small roles were altogether satisfactory.

Mrs. Wheatcroft made a brief speech at the end of the third play, thanking the audience for attending, and announcing her plans for the school's next season. Altogether the programme was one of the best ever offered by pupils of this school, which has been so long successful in equipping young actors.

THE JUNGLE IN NEW YORK.

The play made from Upton Sinclair's book, "The Jungle," which was produced several months ago by George Brennan and laid aside after a short tour, has been secured by Keith and Proctor for their stock companies. It will be done first at the Fifth Avenue Theatre on April 22, and later on at the Harlem Opera House.

A NEW PRODUCING FIRM.

J. Ward Kett and H. Guy Woodward have formed a partnership for sending out companies in new plays. The firm, to be known as Woodward and Kett, has offices in Chicago. The first company will open in June with Little Yenie Yonson. Others to follow are In the Silence of the Night and Sheriff Sal.

MISSOURI THEATRE BURNED.

Moore's Theatre at Nevada, Mo., was totally destroyed by fire on the evening of April 9. All the scenery and properties of The Burglar and The Wolf company, which was to appear that night, were burned up, together with the house scenery and properties.

REFLECTIONS

James A. Bliss' performance of "Wood of Honor Bots" in Her Great Match last week was one which attracted favorable notice from all quarters as the best piece of work this popular comedian has done at the Fifth Avenue Theatre. This week as John Durbfield in *Toss of the D'Urbervilles*, Mrs. Fiske's great play, Mr. Bliss is again demonstrating the value of long experience in stock work and in productions under some of the best directors in this country. Owing to the strain attendant upon playing two performances a day, with daily rehearsals, Mr. Bliss has decided to terminate his engagement with Keith and Proctor on Saturday, April 20. He should not be idle long, for his ability as a comedian and director are well known. It is a notable fact that Mr. Bliss is constantly engaged, Summer and Winter, he never being out of an engagement more than a week at a time. He never has received a "notice" from a manager, and always plays long engagements.

James Sleiv, special staff writer of the *Edwards R. Salter Amusement Company*, is collaborating with George O. Nicholls on a new play. Mr. Nicholls, formerly stage director and actor with the Belasco enterprises, had developed an original idea for a play which he had guarded jealously for years. In New York city, where, since the San Francisco earthquake, he has made his headquarters, he was gratified to find his old friend Sleiv, also from the Pacific Coast. The idea was submitted, and was so well thought of by Mr. Sleiv that he has already taken up work on its development.

Percy Janis, a brother of Elsie Janis, was tendered a farewell party by the members of The Vanderbilt Cup company at Brooklyn on April 9. He sailed Saturday for London as a member of the Mrs. Wiggs of the Cabbage Patch company.

Franz Kierschner, who has been an actor for fifty-seven years, and is the oldest German actor in the country, will retire from the Irving Place Theatre company and from the stage at the end of the season. He will make his last appearance at a benefit at the Academy of Music on April 28.

A play on the woman's suffragist question, entitled *Votes for Women*, and written by Elizabeth Robins, was produced at the Court Theatre, London, on April 9. Edith Wynne Matheson played the leading role.

W. A. Brady appeared as the butler in the first act of *The Man of the Hour* on April 9, taking the place of Mark J. Cody, who read the lines of Scott Gibbs, usually played by Charles D. Mackay. Mr. Mackay was taken ill just before the performance and his understudy could not be found.

Amy Sumers, the original Miss Boynton in *Brewster's Millions*, has resumed her part in the play, replacing Eda Bruna.

Milo Kirkpatrick, who for several years has been connected with better class attractions, is at his Springfield farm, Lafayette, Ind. Next season he will launch a stock company.

G. Fred Miller, son of Fred Miller, Jr., is rapidly recovering from the effects of a serious operation he recently underwent at the German Hospital, Philadelphia. Mr. Miller was formerly treasurer of the Worcester Theatre, Worcester, Mass.

Vincent Seaville will remain in Norwalk, O., as resident manager of the Gilder Theatre.

During the St. Louis engagement of *When the World Sleeps* Beale Cohen played the leading role, owing to the illness of Paquinella De Voe, who was suffering from a slight injury.

Letty Holmes has been playing Beale Reynolds in A. G. Scammon's *Side Tracked* company this season. Miss Holmes has received favorable notices while on tour.

Mrs. Rida Johnson Young, author of *Brown of Harvard* and *The Boys of Company B*, has been commissioned by Daniel Frohman to write another comedy for the Lyceum Theatre for next season.

George Washington, Jr., will follow Ben Hur at the Academy of Music, opening on April 22.

A report comes from Buffalo that Ethel Levey has decided to open a big millinery store in Los Angeles, Cal., simply as a business venture.

Edgar Norris has retired from the heavy role in *When Knighthood Was in Flower*, and is playing the heavy in *The James Boys* in Missouri during the spring season.

C. G. Phillips' *Uncle Tom's Cabin* show will open the season at Warren, Ohio, on April 29. This is the twenty-fifth year of this organization. There will be fifty people, white and colored bands and a big street parade with sixty-five head of horses. The show will play Ohio, Pennsylvania and New York this season.

The Undertow, a new play, dealing with the franchise manipulations of private corporations, will be produced week of April 22 by the Keith and Proctor Stock company at the Harlem Opera House.

Robert von Skinski has left the Bush Temple Stock, Chicago, having been engaged for the part of Guido Farrar in *Rowland and Clifford's* production of *Pablo Roman*, opening in Chicago on April 14.

William Heppner, the wis man, has been found guilty of an infringement of the contract labor laws, and a judgment of \$1,000 against him was handed down by Judge Hough of the United States District Court on April 10. In March, 1906, August Durand was brought over from Ireland to work under a contract. Durand was arrested and deported.

Marshall Darrach gave the first of a series of three recitals of Shakespearean plays under the auspices of the League for Political Education at the Hudson Theatre on April 13. The Merchant of Venice was the first play selected.

AT THE THEATRES

To be reviewed next week:

SWEET MOLLY O. New Star

Nina—Comptess Coquette.

Comedy in three acts, by Robert Bracco; translated by Dore St. Cyr and Grace Isabel Colburn. Produced April 12. (Henry Miller, manager.)

Gino Riccardi Guy Standing
Comte Silvio di Lorenzo Arthur Forrest
Blanca Marie Allen
Gulagui Ernest A. Elton
Fortuna George Stoddard
Comtessa Nina di Lorenzo Madame Nazimova

Madame Nazimova's third offering in English is a brittle Italian comedy. It is a comedy of surprises. A conventional plot is given the most unconventional treatment; hackneyed situations develop unexpected climaxes, and the necessary happy ending comes as a surprising denouement. Technical perfection is not reached in the construction, for while the action moves persistently toward the final scene, some thoughtless expostulations are used to keep the plot in motion. Soliloquies occur occasionally where by the exercise of a little ingenuity the author might have made more convincing dialogue serve the same end. However, the humor is true, and the opportunity given the principal characters serves to exhibit many sides of the actors' talent. The Italian title of the piece is *Indifidele*.

The Countess Nina di Lorenzo has made a bargain with her husband that he permit her to keep, after marriage, her men friends, without jealousy. She is a noted flirt—the "Comptess Coquette"—but her flirtations are harmless. Her husband keeps his part of the bargain with no very good grace. He finds himself too much deprived of his wife's company. Disclaiming jealousy, he warns Nina against Gino Riccardi, one of her most constant admirers, and Nina warns him against breaking his agreement. "If you ever accuse me of unfaithfulness," she says, "I will be unfaithful to you." Riccardi comes to take her to the opera, and they send the Count on alone, to find a darkened theatre and no performance. Riccardi taunts Nina about her honor and dares her to let herself be tempted. She accepts his challenge and agrees to visit him alone the next afternoon.

The second act occurs in Riccardi's study. He has prepared the room with all the bait his experience has taught him would be likely to attract a woman. Flowers are strewn about; a recently composed poem is placed negligently where it will be seen; Nina's photograph has a place of honor. He instructs his servant to admit no one but a lady, and while he is giving his instructions he hears footsteps outside. Hastily dismissing the servant, he begins to play and sing an enticing melody. The Count enters. Riccardi tries several transparent expedients to get rid of his caller, and finally sends the Count to meet the Countess at a skating rink, getting him out of one door just as the Countess enters at another. Nina takes in the prepared room at a glance and then announces that she is ready to be tempted. Her entirely unexpected tranquility totally disarms Riccardi, whose various forms of attack are repulsed by the sturdiest frankness on the part of Nina. He is beginning to recover his equanimity when the servant announces that the Count is waiting outside the gate. Riccardi refuses to let Nina escape through an opposite passage unless she permits him to kiss her. She refuses and sends for the Count. The husband is almost insane with jealousy at finding his suspicions verified, and threatens to kill Nina on the spot. She persuades him to wait until they reach home, and forces him into pretending his arrival to be a part of a conspiracy on their part to make Riccardi ridiculous.

The third act takes place two months later. The Count has not killed his wife, but on the contrary has been made to feel that he was the one to blame. He has not been permitted to come to her rooms, and is generally in disgrace. Nina receives a note from Riccardi saying that he is going away on a long trip, and is coming to say good-bye. Nina sends for the Count, and tries to make her husband understand without sacrificing her dignity, that she loves him. He is very dense, and not completely satisfied as to her faithfulness. She offers him proofs, which he eagerly examines, much to her disgust, and finally is brought to understand her feelings. Riccardi is announced. The Count runs into Nina's bedroom, his wife following him, and Riccardi enters. He carefully prima himself before Nina's mirror, nonchalantly removes his gloves and hums a tune. Nina and her husband open the door and peep at him. He hears their tittering laughter, understands, takes his hat and tiptoes from the room, followed by a gale of merriment.

Madame Nazimova acts the Countess with a most engaging exhibition of tantalizing coquetry. She plays comedy with the same sincere earnestness with which she performed Ibsen's tragic heroines, never burlesquing and always appearing completely human. Many of her points are gained by vocal inflection and by a proper regard for periods of silence. Her gestures are constantly effective, and her simulation of affection, anger, fear and mischievousness is exquisite.

Guy Standing gives a well finished performance in the role of Riccardi, approaching the burlesque a little too closely, perhaps, but nevertheless well studied and most agreeable. Arthur Forrest as the husband shows an unfamiliarity with the character, and is inclined to be stagey. Two faults that he will overcome as the play grows older. He was given the part only four days before the opening night. Marie Allen was a satisfactory maid, and Ernest A. Elton was very good as Riccardi's servant. The role played by Rex Stovell was of no consequence.

Few plays this season have been staged with so much good taste as has been shown here. The dressing of the second act set is particularly fine.

The opening was to have taken place on April 8, but owing to a severe cold Madame Nazimova was not able to appear until Friday. John Blair was originally cast for the role of the Count, but retired from the company on April 7.

Herald Square—The Orchid.

Musical entertainment, in two acts and three scenes; book by James T. Tanner and Joseph W. Herbert; lyrics by Adria Ross and Percy Greenback; music by Ivan Caryll and Lionel Monckton. Produced April 8. (Sam S. and Lee Shubert, Inc., managers.)

Caroline Volins Trizie Prigana
Lady Violet Anstruther Amelia Stone
Zelle Homburg Laura Gorette
Thibault Maude Fulton
Comtess Anstruther Jean Newcombe
Josephine Zaccary Irene Franklin
Dr. Ronald Faumet Melville Ellis
Hon. Guy Scrymgeour Alfred Hickman
Aubrey Chesterton George C. Boniface, Jr.
Toby Blochett Joseph W. Herbert
Professor Zaccary William Rock
Registrar Harrington Fote
Lady Warden Grace Studford
Masher Marietta di Dio
Fluorette Urie Rittger
Annette Estelle Coblin
Clarice Marguerite Masi
Jeanette Charlotte Corbett
Marie Mabel Weeks
Liselette Veronique
Master of Ceremonies Arthur Warren
M. Beauchamp Marc Ducharme
Commissionaire of Police William Moore
Cocher Marc Ducharme
Gendarme R. E. McAndrews
Ice Cream Vendor George Pullman
Marchand d'Nea J. C. Newell
Artie Choke Eddie Foy

The Shuberts may in all conscientiousness lay claim to possession of the chorus of choruses in their production at the Low Fields Herald Square Theatre on April 8 of the musical play, *The Orchid*. Both as regards beauty and ability, quantity and quality, energy and enthusiasm, the chorus won the hearts of the audience in record breaking time, and before the curtain fell on the first act had obtained for the production unanimous assent of its success and general opinion of its having come to stay. It must not be

inferred that the success of the play is only due to the chorus, for the principals by their individual efforts won the hearty applause of a packed house of enthusiasts. The libretto of the original London production has been altered by Joseph W. Herbert sufficiently to meet with American approval, and this, combined with musical numbers which were catchy and dainty, also helped to carry the piece to success.

The plot—for strange to say in this musical comedy there is a possible story—forms but an incidental in the scenery and action of the production, but needs a little explanation. An American by the name of Chesterton, whose great hobby is orchid growing, sends a professional orchid hunter, Professor Zaccary, to Peru in quest of a very rare specimen and with which he hopes to capture the chief prize in the great show at Nice. Zaccary returns empty-handed, an absolute physical wreck, a bundle of rags with shattered nerves and visionary dangers always before him, and in a weird way relates his awful adventure. As a teacher of fact, he has not been near Peru, having had his finger in "gay Paris" and incidentally squandered the money paid him by Chesterton for his orchid search. At his wife's ends how to straighten out matters he suddenly comes across Artie Choke, the gardener at the Horticultural College. Artie has grown a most rare species of the coveted flower, but does not know its value, and therefore is only too glad to sell it for a few shillings, and too late to discover the trickery of the professor, who sells it to Chesterton for \$2,000. Chesterton's nephew, who is sent to Nice with the precious orchid, loses it, and it is found by Artie, who sells it back to Chesterton for \$5,000 just in time for him to carry off the prize. The matrimonial desires of Caroline Volins and her French rival, Zelle Homburg, together with the badly mized marriage licenses of the runaway lovers, Lady Violet Anstruther and Dr. Donald Faumet, and Josephine Zaccary and the Hon. Guy Scrymgeour, all add to the fun and complications.

Eddie Foy as Artie Choke, the gardener, received a royal welcome, and was called upon to make a speech after the first act, which he did, thanking the audience in an almost apologetic way on behalf of the company and himself. He was the same Eddie Foy of yore, very funny in his own familiar way, and as he said, "You can go a long way in this world if you have a weak chin and a sunny disposition." He sang two songs, "College" and "He Goes to Church on Sundays," both of which were greatly appreciated by the audience.

William Rock as Professor Zaccary carried off the honors of the evening, introducing into the first act a song entitled "Far Peru" in which he depicts the awful horrors and dangers that beset an orchid hunter in those distant parts. His appearance in the rags of a Rip Van Winkle, with a make-up that was studied to its minutest details, was to say the least uncanny. With ten of the girls he then won unstinted applause with dance and song, and the audience, nothing would satisfy them until after five recalls, the girls and William Rock showed visible signs of physical inability to respond any more.

Maude Fulton as the private secretary to Chesterton, proved herself both a dainty and demure comedienne, and contributed with William Rock a clever character song—"Liza Ann"—and dance in the second act, and still another good number toward the end. Joseph W. Herbert, part author of the libretto, gave a capital impersonation of a Whitechapel vagabond, Trizie Prigana as Caroline Volins was as funny and quaint as ever, and caught the audience with her song, "No Wedding Bells for Me." As Lady Violet Anstruther, Amelia Stone won everybody's heart with her two songs, "Little Blanche Marie" and "Little Chimney Sweep." In the latter she is surrounded by pickaninnies togged out as chimney sweeps, and the result is very pleasing. Laura Guerite as Zelle Homburg gave a very fine and poignant impersonation of a French adventuress, her quaint accent and distinctly Parisian ways being especially charming. "Come Along to the Zoo" was sung by her in the second act, and, backed by a monkey chorus, Miss Guerite carried the audience off with her. Her appearance toward the end in a most startling French concoction caused the audience to gasp, her resemblance to Fritz Schell, both in looks and manners, being noticed by all.

Melville Ellis was good as Dr. Ronald Faumet, and gave a capital pinologue in the second act. Aubrey Chesterton was played by George C. Boniface, Jr., and he made a typical American abroad. Irene Franklin as Josephine Zaccary was all that could be desired, and sang a tuneful song entitled "I Must Propose to You." Alfred Hickman was very good as the Hon. Guy Scrymgeour. The remaining parts were all adequately filled.

The play is beautifully staged in every way, and the last scene, the ballroom at the Opera House, Nice, well deserved the applause it was accorded, its beauty being intensified by a most gorgeous display of gowns and costumes.

Lyceum—The Boys of Company B.

Comedy, in three acts, by Rida Johnson Young. Produced April 8. (Daniel Frohman, manager.)

Major MacLane Joseph B. Whiting
Jim MacLane Alfred Kappeler
C. Holbrook Allen Vernon Clarence
Tony Allen Arnold Daly
Sigsby Slessen Sewell Morgan Coman
Babe Carpenter Charles Arthur
George Bright Charles Arthur
"Doc" Stuart Percival T. Moore
Mike MacNab W. Elmer Booth
Henry Stabler Robert McVidie
Arthur Stabler Richard Garfield
Sergeant Walker F. P. Cahill
Corporal Robinson Mack Bennett
Mrs. MacLane Jennie A. Smetacek
Eileen MacLane Frances Ring
Madge Blake Florence Nash
Florence Henderson Gretchen Dale

Mrs. Young has perpetrated another sweetly sentimental, mid-Victorian play of exuberant youth, cut to the same pattern as her *Brown of Harvard*, just as improbable and likely to be just as successful. The story moves in oscillations of plot—humorous incident—plot—humorous incident—plot—plot going off on one side of the stage and humorous incident coming on at the other. The plot is never very harrowing, but the humorous incident is generally very funny, in a delicate way, so that the whole play combines into an agreeable innocuous entertainment. Slang and mild profanity interlard the youthful dialogue, and bursts of song enliven the scenes.

The first act takes place in the sun parlor gymnasium of a Fifth Avenue mansion, where the friends of Jim MacLane are recreating and discussing the coming encampment of the National Guard, to which they all belong as members of Company B of the Grays. Tony Allen, a young lawyer, is informed by Mrs. MacLane that his intended proposal to Eileen MacLane must not take place, since Mrs. MacLane intends her daughter to marry Arthur Stabler, a wealthy cad. Arthur's father has loaned Eileen's father money, and that is why. Tony refuses to make any promise, and he bets an engagement ring that his desired mother-in-law cannot prevent him from proposing to Eileen before the end of the day. He also persuades Mrs. MacLane to agree to his marrying Eileen if he can get a settlement of \$50,000 from his uncle, C. Holbrook Allen, and can prove his ability to make \$20,000 a year besides. He proposes to Eileen through a speaking tube and wins her consent.

Act II shows the militia encampment on the Hudson. Most of the act is devoted to soldier-like horseplay. Eileen catches Tony kissing Madge Blake, who lisses, and breaks off the engagement for the first time. Tony writes a note for Chick Sewell, enamored of Madge, and Eileen reads the epistle, breaking off the engagement again and this time promising Arthur Stabler. Tony extracts a promise of \$50,000 from his uncle, who has been inveigled into joining the company and is heartily sick of military life, the uncle making the agreement on condition that Tony marries Eileen.

The MacLane country home is the scene of the

third act, and the time is the day before Eileen's wedding to Stabler. Tony makes Stabler see that Eileen is not showing enough for a millionaire's wife. Stabler's father returns Mrs. MacLane's notes, Madge and Chick Sewell explain the note of Act II, and Eileen finds peace in the arms of Tony, who is summarily engaged as assistant in Mr. Stabler's corporation law office. At intervals between the plottings there are love scenes between Babe Carruthers and an ultra-sentimental lady named Florence Henderson. An awkward squad is drilled, camp songs are sung, and a youthful soldier is tossed in a blanket to make merriment in Act II.

Arnold Daly makes a jovial, good-natured, impetuous Tony, full of the spirit of youth. His manner is thoroughly boyish, but his reading, especially in the last act, lacks the suggestion of spontaneity with which the lines should be invested. He "obliges" with a con song in the first act, doing himself credit by his vocal ability. Frances Ring as Eileen fills the part gracefully and capably, easily meeting the few difficult requirements of the role. Eileen, as Mrs. MacLane gives a careful impersonation of the fortune hunting mother. Florence Nash makes a seductive Madge Blake. Gretchen Dale as Florence Henderson is rather unsatisfactory in the first act, but her work becomes clearer as the play proceeds, and she does very well in the last scenes.

Roy Fairchild gives an extremely fine characterization of Arthur Stabler, almost flawless in details. Howard Estabrook as Babe Carruthers repeats the excellent work he has done in other plays. Joseph E. Whiting makes an explosive but satisfactory Major MacLane. Vernon Clarence is inclined to overdo the part of C. Holbrook Allen, especially in the second act. Morgan Coman as Chick Sewell, the youth with a lip, affords considerable amusement. Robert McVidie is effective in the small role of Henry Stabler. The other characters are of about equal importance and are played with uniform ability. The staging is very good, and the settings of all three acts show careful attention to details. The song "Eileen," used in the second act, promises to become popular. It is the composition of Percival T. Moore.

Irving Place—Honest People.

Comedy, in four acts, by Adolf Schaffmeyer. Produced April 9.

Gustav Kiesel Adolf Winda
Madame Marianne Kiesel Hedwig v. Ostermann
Ludwig Kiesel Otto Treptow
Madame Justine Grottkau Marie Imbach
Rudolf Grottkau Carl Machold
Lena Grottkau Milli Reimann
Wettlinger Carl Machold
Dr. Martini Max Hammer
Conrad Schoppel Max Liebl
Giesebrecht Jacques Horwitz
Madame Giesebrecht Marianne Bratt
Händler Louis Koch
Anton Louis Koch

A new play, of home manufacture, was produced at the Irving Place Theatre last Tuesday night as the benefit for Friedrich Holthaus, whose character work during the past season has won the universal approval of the German theatre-goers of this city. The play—a comedy in four acts, by Adolf Schaffmeyer, a member of the editorial staff of the *Staats Zeitung*—made an excellent impression.

Its title, *Honest People* (*Ehrliche Menschen*) refers to the pair whose marital experiences form the center around which the plot revolves. The first act moves slowly, but with the beginning of the second act the speed is accelerated. The theme is old. The familiar triangle, husband, wife and the other man, is made use of to good purpose. Excellent comedy scenes are interspersed at judicious intervals among the more serious passages. Particularly good is the episode which results in the betrothal of Lena Grottkau and Conrad Schoppel. The fair Lena throws herself at the head of Conrad, who does not love her, but is too stupid to dodge the missile aimed at him. Without saying a word or making a move he finds himself engaged. The dialogue is good, dramatic situations are plentiful and the character drawing is skillful. These factors, together with well knit construction, produce as a resultant a play of a high order of merit.

Gustav Kiesel, a wealthy manufacturer in Berlin, has married a beautiful girl more than twenty years younger than himself. The wife, Marianne, is a butterfly, with no domestic tastes. She affects an intellectual pose and is a member of the artistic set. Her husband, on the contrary, has no interests outside of his factory and his wife. Little by little Marianne draws away from Gustav. A frequent visitor at her house is Wettlinger, a handsome young artist, who had once been a suitor for her hand, but who had withdrawn because of his poverty. A strong attachment springs up between the two. This is noticed by Rudolf Grottkau, a dissolute young fellow, who mentions it to his father, Ludwig Grottkau. The Grottkau family, father, mother, son and daughter, Lena, are distant relatives of Kiesel. In his bachelor days they subsisted on his bounty, and it was supposed that he would make Rudolf and Lena his heirs. Naturally, they are much displeased with his marriage. Ludwig sees an opportunity to make good use of the information his son has imparted to him. He will tell Kiesel, who will cast off his wife, and things will be as they were before his marriage. Kiesel, however, the new man, is a different man. As it happens, Marianne has gone to Wettlinger's studio that afternoon in response to a letter from the artist. She coaches the servant to answer all inquiries for her by saying that she has gone to visit a sick woman. Kiesel sends for his wife to question her about the charge brought against her. The servant accounts for her mistress' whereabouts as she was instructed to do, but the husband forces the truth from her. Immediately Kiesel, Grottkau and Dr. Martini, a friend of Kiesel's, go to Wettlinger's studio. Marianne meanwhile has been disinclined by the artist. She finds that her idol is made of the commonest clay. She has just spurned his advances when her husband knocks at the door. She hides behind a screen. The artist gives his word of honor to Kiesel that his wife is not in the studio. This is too much for Marianne, who steps from her hiding place. Her husband refuses to listen to her explanations and rushes from the room. In the end Dr. Martini convinces Kiesel that his wife really loves him and that her affair with the artist has not proceeded to a criminal point. The final curtain sees the pair reconciled and the Grottkaus sent about their business.

The play was very well acted. Herr Holthaus as Ludwig Grottkau had a grateful part that enabled him to display to the greatest advantage his ability in character delineation. Grottkau is a cringing, fawning, hypocritical parasite, the personification of meanness. All of these characteristics Herr Holthaus denoted with unflinching fidelity to the truth, by his walk, his gestures and the tones of his voice. Adolf Winda, in the role of Gustav Kiesel, acted with sincerity and feeling. Hedwig von Ostermann was a beautiful Marianne. Her work left nothing to be desired. Otto Treptow gave a polished performance as Rudolf Grottkau. Milli Reimann was a most amusing Lena. Carl Machold played Wettlinger convincingly.

On the night of April 16 von Moser's and Girndt's comedy, *Mit Vermögen*, will be given as a benefit for the treasurers of the theatre, Messrs. Bischof and Heerstadt.

Fifth Avenue—Her Great Match.

Her Great Match, Clyde Fitch's comedy, proved a good drawing card, as offered by the stock company. Henrietta Browne appeared in Maxine Elliott's part of "Jo" Sheldon, and gave a creditable rendition of it. Cecil Owen, the new leading man, distinguished himself as Prince Adolph. Wilson Melrose added to his reputation as a strong actor by giving a thoroughly good account of himself as Frank Wilton. Emilie Melville as the Duchess of Hohenstein gave a dignified, forceful performance that stamps her as an actress of uncommon ability. Her aristocratic bearing, delightful accent and clever reading of her lines, made a splendid impression. James A. Bliss was excellent as "Word of Honor" Bates.

This is the best part Mr. Bliss has had since he joined the company, and he did full justice to it. Lorena Atwood as Mrs. Sheldon, and Fanny Marhoff, Eugene Shakespeare, George D. McIntyre and Ernest Anderson, Louise Brunelle and the pictures were in the olio. This week's attraction is Tess of the D'Urbervilles.

Lyric—Papa Martin.

Comedy, in three acts, by Cormon and Grange. Produced April 10.

Papa Martin Ernste Novelli
Armando A. Bistrone
Feliciano N. Pescatori
Charanson E. Flamanti
Lorenzo V. Servolini
Captain Dubourg G. Dal-Cortivo
The Visconte A. Arieta
The Marchese O. Gileotti
Genevieve Miss L. Lezhern
Amelia Miss L. Rossi
Olimpia Miss O. Giannini
Giorgina Miss E. Saniboli
Fametta Miss M. Fantoni
Celia Miss E. Rabat
Bastiano V. Bartolotti

The last new example of Novelli's art was displayed in an Italian version of an old-fashioned French comedy, called *La Geria di Papa Martin* (Papa Martin's Basket). The play has no particular merits of its own, depending entirely for sincerity upon the skill of its actors; its construction is old-fashioned and its plot too obvious to be credible.

Papa Martin is a simple-minded old provincial, fairly well-to-do, who has begun life as a porter. His only son, Armando, is a thoughtless young fellow, spending his father's money on gay companions. A student at Paris, he falls into a fast set, and is compelled to borrow from Charanson, a money lender. Papa Martin and his adopted daughter, Amelia, make a trip to Paris to see the young man and find him at an inn with his friends. Armando lies about his life, and introduces one of his companions, Feliciano, as a lawyer, and a grisette friend, Olimpia, as a countess. But when Armando returns to his home Charanson follows him and tells Papa Martin of his son's debts. The old man discovers that the boy is a spendthrift and a profligate. After a stormy scene he sends him away with a sea captain. The old man pays his son's debts and is ruined. He takes up his porter's basket again and resumes his old occupation at Havre. Armando returns from his voyage, rich and repentant, in time to rescue his father from his labor. Charanson, in the meantime, has been ruined through the extravagance of Olimpia, whom he has married and who inherits him. Novelli and his company excelled themselves in this play. At no time during their engagement have they given a performance that called into play so many of the best qualities of the actors. Novelli's acting was flawless. His comedy was exquisitely played, and the pathos of some of his scenes moved even those who understood not a word of his lines. His pantomime was so perfectly informed as to leave no need of spoken words.

E. Flamanti as the money lender gave an excellent character study, and also found full value in pantomime. Miss Rossi was a charming, charming in the role of Amelia. A. Bistrone gave a satisfying performance of Armando, and N. Pescatori was excellent in the comedy role of Feliciano. Miss Lezhern as Genevieve was extremely good, and Madame Giannini as Olimpia filled well a secondary role. V. Servolini and G. Dal-Cortivo took advantage of the opportunities offered them in small parts.

Novelli's repertoire for the rest of the week was as follows: Monday, *Othello*; Tuesday, *King Lear*; Thursday, *Kenn*; Friday, *The Merchant of Venice*; Saturday matinee, *Papa Lebonard*; Saturday night, *The Taming of the Shrew*.

During his four weeks at the Lyric Novelli has appeared in seventeen different plays, besides reciting three different monologues in character.

Thalia—The Outlaw's Christmas.

Melodrama, in four acts, by Theodore Kremer. Produced April 8. (Sullivan and Woods, managers.)

Jack Foster Forrest Stanley
Kate Foster Lida Merab
Ruby Foster Baby Helen Rumble
Hornes Harper Baby Helen Rumble
Anna Robinson Gertrude Dion Magill
Isador Breval Albert Rocard
Maggie Quirk Agnes Earle
Edward White Harry Wood
Faber John W. Sherman
One-Eyed Himmie Frank Dear
Charlie Nelson Frank Dear
Black Pete William Moore
Abelina Bill William Moore
Smiling Bob Frank Farrell

The Outlaw's Christmas, Theodore Kremer's latest offering, met with decided approval at its first New York production at the Thalia Theatre. From the melodramatic point of view, it possesses no feature which would characterize it in any way as a departure from its predecessors of this familiar type.

The plot carries over a lot of ground, from New York to the Klondike, back to Colorado and the Rio Grande, finally settling down on the Palisades outside of New York. Jack Foster, a painter, happily married, spurns the love of Anna Robinson, who, to be revenged, causes the death of his chum, Edward White, in such a way that all evidence points to Foster as the murderer. With his wife and child, Ruby, he hides in the Klondike, where Maggie Quirk, a good, kind-hearted Irishwoman, who has stood by them in their trouble, makes them a surprise visit for Christmas. She has, however, been followed by Anna Robinson, and her relentless efforts to have Jack punished cause them to flee from one place to another.

The different scenes in which Jack's capture is averted by the resourcefulness of little Ruby, Maggie and the latter's lover, Isador Breval, a Frenchman, are exciting enough for the most exacting taste. One of Anna's band, mortally wounded, confesses to her guilt and thus Jack is exonerated, a fusillade of shots fired by the police at Anna and her accomplices, who try to flee, affording a fitting finale.

The hit of the production is the clever acting by two little girls who alternate in the role of Ruby. The little tots, Florence Shedy and Helen Rumble, who are only nine years old, have the wordiest part of any, and really give a wonderfully good account of themselves, acting with feeling and self-confidence that is rare in considerably older artists.

Forrest Stanley as Jack Foster, and Lida Merab as his wife, played their parts in a very satisfactory way. Albert Rocard as the French lover of Maggie Quirk, and Agnes Earle in the part kept the house well supplied with fun. Anna Robinson, the bad woman, played by Gertrude Dion Magill, was forceful and very realistic, as proved by the many audible expressions of the feelings of the audience.

The play is well staged and affords a good scene in Act III, in which Jessie, a horse carrying a burden of three, plunges into the Rio Grande and carries them to safety.

Lincoln Square—Men and Women.

Men and Women, the Belasco and De Mille play, was given a bright presentation at the Lincoln Square on April 8 by the William Morris Stock company as their offering for their second week. The humor of the play was well brought out and was heartily enjoyed by the audience. William Morris as William Prescott, the hero villain, played his part well and was applauded. Austin Webb, as Israel Cohen, was an able second to Mr. Morris. W. N. St. John as the humorous Colonel Kip impersonated his role well and effectively. Claude Brooks made a very convincing old banker, Pondell, Richard Taber had the part of Sam DeMott, Carl Anthony that of Calvin Stedman, Ralph Newman that of Arnold Kike and Jack Stone the character of Edward Seabury. The play was a success. Knox added a good deal of vivacity to the play; (Continued on page 13.)

SOZODONT TOOTH POWDER



is a beautiful polisher, absolutely free from grit and acid. Are you using it? You ought to be. Ask your dentist.

FRANK MONROE
WILL PRESENT HIS NEW PLAY, ENTITLED
"IN A SMALL TOWN"

ANNOUNCES: satisfactory co. Nell Burgess in The Countess Fair 8, 9. delighted fair sized homes; weather very bad; first-class co. Thomas Jefferson in Rio House, Van Winkle 15; excellent performance and co.; good house; Joe Weber in The 12, Pauline 15-18. **LYNN:** C. F. 19, Rogers Brothers in Ireland 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, Fair Temptation in Forty-five Minutes from Broadway 27, Ellen Terry 29. —**PARK:** Alfred T. Wilton, res. mar.; The Alcazar Beauties in The Countess Fair 8-13; good co. The High School Girls 15-20.

LYNN: THEATRE (Frank G. Harrison, mgr.): Thomas Jefferson in Rio Van Winkle 5 to fair business. Chaucery Gloom in Eliza Arthur 6 pleased and crowded house. First-Me-Not 8; performance and attendance fair. Peck's Bad Boy 9; performance and attendance poor. Weber Theatre co. in The Magic of Kismet 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 7

Scores a Dramatic Triumph!

**MATINEES TUESDAY, THURSDAY
AND SATURDAY**

(Continued on page 21.)

SCRANTON.—LYCEUM (Ulv. S. Hill, manager) sold Daily in The Boys of Company B 4 d a large audience. Robert B. Mantell in The

CONNELLVILLE, COLONIAL (Robert Singer, mgr.): America, Gosh! 1, 2 pleased to house. Jessa Thorne 11. Red Feather 12. Crook, Jr. 20. Raffles 24. Romeo and Juliet 25. **FAMILY LOUS HANNEY** (mgr.): Formerly the G. Opened 1 on the Gus Sun circuit of vaudeville troup; business fair.

CRESTER-OPERA HOUSE (champion)
Heyman, mgrs.: Kilites' Band 10: well pleased a
euce.

SOUTH DAKOTA.

HURON—GRAND (Joe Dunn, mgr.): John Gr
in Richard III a delighted small house. If he
turns he will be greeted with capacity.

WASHINGTON.

EVERETT THEATRE (H. B. Willis, m
Blanche Walsh March 20; splendid co.; fair h

(Continued on page 21.)

SCRANTON.—LYCEUM (July 8. Hill, manager)
sold Daily in The Boys of Company B 4 d
a large audience. Robert B. Mantell in The

OIL CITY.—VERBECK (G. H. Verbeck.

HURON—GRAND (Joe Deum, mar.): John Gri
in Richard III a delighted small house. If he
turns he will be greeted with capacity.

(Continued on page 21.)

PLAYS OFFPRINTED.

Adapted at the Office of the Librarian of Congress at Washington, D. C., March 3 to 21, 1907.

Acadian Frontier: historical drama in five acts. By W. R. Kerr.

Alceus: George R. Moore, and Theodore R. Lyon. Almost a Queen: Little G. Ford.

Anna Karenina: play in five acts. By Edmund Gosse.

Aphrodite: play in three acts. By Karl von den Heydt.

At the Box-Office: Hannah Horton Lermer.

Always in the Open: Rev. H. Alderson.

Belhaven, the Future City. By L. H. Cowan.

Bell, comedy melodrama, in four acts. By Eleanor Calmes.

Bonifacio: story in four acts, in verse. By Michael Zamacoia.

California, The: drama in three acts. By R. H. Parcell.

Captain Keston: Kestonhammer Circus; Fred Borne.

Captain Kidd: musical comedy in three acts. By A. M. Sawyer and Fordyce Hunter.

Chill Verde: Hervey White.

Chlorine: The Thrall of the Nile Queen: musical pantomime drama. By James Barnes.

Colorado: melodrama in four acts. By G. W. Edwards.

Coquette, The: drama in five acts. By G. Deuch.

Count of the Bells: or, the Bellmaker: drama in five acts. By Granville Forbes Sturgis.

Counterfeiters and the Mayor, The: comedy drama in four acts. By Anna Green.

Cousin from Paris, The: Lucie Valcourt.

Cowboy and the Squaw, The. By Joseph Byron Totten.

Daphne (alias Billy): play in three acts. By John Seaman.

Daughter of Jorio: by Gabriele D'Annunzio. Translated by Charlotte Porter and Pietro Isola.

Daughter of Virginia, A: comedy in four acts. By J. W. Walsh.

Dido: tragedy in four acts. By Alexandra von Herder.

Dr. Foster's Foot: Dwight S. Anderson.

Down and Out: Clifford E. Farber.

Draytown People: Elizabeth Hovey King.

Edna, The. By Joseph D. Glass and John Miller Gregory.

Fairfax: By James Frederick Conlon.

Fighting Fourth: The: Mary Whitney.

First Lady in the Land, The. By Joseph Byron Totten.

Fits in Full Dress: dramatic composition in one act and one scene. By Ernest A. Rickett.

Full of Laertes, The: one-act play. By Fred Gilbert Blakeslee.

For Elsie's Sake: Elsie Leona Hammond.

Gott der Rache, Der: drama in three acts. By Schalom Asch.

Her Easter Chaper: Luther H. Cary.

His Brother's Keeper: drama in three acts. By Philip Verne and Michael White.

House of Oedipus: tragedy in three acts. By Ferdinand Fontana, translated by Arthur Stringer.

Illegitimate: drama in two acts. By Julius Berrill.

Island of Anywhere: musical show. By Gerald D. Moore.

Ivanhoe: Alberts Gallatin.

Jack's Honeycomb: comedy in three acts. By Henry Guy Carleton.

Job, the Slave of U: play. By Ernest Melville.

Kinder der Wahrheit: drama in two scenes. By Alice Lebling.

King Arthur: tragedy. By Herbert S. Mallory.

Laurel: Arthur Jeffers.

Laundry Lady, The: play in one act. By William Patterson White and Laura E. White.

Letter of the Law: drama in one act. By Maurice Brown Kirby.

Lib: play in one act. By Margaret Collier Graham and Anne Moore.

Life Oliver, The: play in three acts. By E. J. Young.

Little John on the Moor, A: farce comedy in one act. By Ernest A. Rickett.

Lunatic, The: comedy in three acts. By Norman D. Gray.

Mademoiselle Josette, Ma Femme: comedy in four acts. By Paul Gavault and Robert Charvat.

Mr. Fogg from London: comedy in one act. By Francis Owen.

Mrs. Smoothy's Surprise Party: Anna Marie Haskell.

Mit dem Haisch: Trauerspiel; drama in three acts. By Jan. Fabricius.

Le Monde n'en Saura Rien: comedy in two acts. By Gaston Menier.

Monster Sin: tragedy in one act. By Mathilde Hunter Emile.

Moon Child: play in three acts and four tableaux. By E. K. Kidder.

Mum's the Word: Clifford E. Parker.

My Sister's Daughter: Edward F. Temple.

No Gold Could Buy Her: By Joseph Byron Totten.

No One to Pity Her: Joseph Byron Totten.

Octave: comedy in one act. By Yves Mirande and Henri Gervais.

Old Cuckoo: drama in one act. By Ethel Clifton.

Outside the Gates of Paradise: romantic drama in four acts. By Adeline M. Leitchbach.

A Pair of Fenchers: John G. Grier.

People's Money, The: comedy in three acts. By Harold Hale.

Pinche l'Amore: tragedy in two acts. By Gabriele D'Annunzio.

Porcelain: lyric, mimic, aquatic, and pictorial spectacle. By Bolossy Kiraly.

Point of Life, The: play in three acts. By Amelia J. Burr.

Polly and the Spy: drama in one act. By Arthur W. Stace.

Ponette (La): play in four acts. By Louis Artus and Paul Fuchs.

Postal Exploits, A: sketch. By Laura E. White.

Powers That Be: play in four acts. By Avery Hopwood.

Queen of the Kidnappers: Catherine M. Marks.

Rocke elms: Wilkes (Die), oder, Wer Anders eine Grube Gräbt, Fällt Selbst hinein. oder, Salomo: music play in one act. New text by Otto Gortz.

Ranchman's Daughter, The. By Joseph Byron Totten.

Reliance of Allan Danvers, The. By Ernest James Wilson.

Restorer of Broken Homes: comedy in one act. By Edgar V. Taylor.

Rhinoceros: in three acts. By Hermann Bahr.

Rose in the Garden, A. Play. By Mary Van Brust.

Rose O'Mar. Lillian May Schrieber.

Rose of Yesterday. Helen Olcott Louisa.

Romance, A: drama in three acts. By Helen Kane.

En Femme nous Trompe: comedy in one act. By C. Joubert.

Salomy Jane. By Paul Armstrong.

Salvation Army Girl, The: or, A Child of the Tensments. Charles K. Blaney.

Sheridan's Ride. Samuel Birnbaum.

Snowman, The: extravaganza, in one act. By Maurice Brown Kirby.

Society Coach, The: play in one act. By Marjorie Benton Cooke.

Stage-Door Johnny: comedy in one act and two scenes. By James Norval.

Stealin' a Chicken. Belden Ouel Taylor Graves.

Stolen City, The: in four acts, by G. Scarborough.

Stranger than Fiction: comedy drama. By M. G. Seng.

Tattooed Man, The: comic opera in two acts. By Harry B. Smith; music by Victor Herbert.

Tempest and Sunshine. By Lem B. Parker.

Terrible Trustee: musical comedy libretto in two acts, for collective productions. By Thomas B. Donaldson.

That Affair at Huntleys. George Jean Nathan.

Therese: drama in two acts. By Jules Clarete.

Thoroughbred and the Lady, The: comedy playlet. By Charles Horwitz.

Toy-makers, The: comic opera in three acts. Libretto by Charles F. Pidgin; music by Charles D. Blake.

Trifling Mistake, A: farce in one act. Adapted by Louis J. Cella.

True Little Friend, A. Harry Gold.

Vashti. Little C. Park.

Vater und Sohn: comedy in three acts. By Gustav Esmann.

Vulture, The: dramatic poem. By A. Saraz.

Wall Between, The. Agnes Scott.

Way of the Transgressor, The: drama in four acts. By Marjorie Benton Cooke.

What Strumpet Dares: farce in one act. Adapted by Louis J. Cella.

What the Photographer Told: comedy-drama in one act. By Arthur W. Stace.

When Two Love One: or, A Floor Walker's Romance: comedy in one act. By H. C. Blaney.

White Indian, The. Nellie M. Dennison.

Who Owns the Baby: or, My Wife Won't Let Me.

Without a Friend in the World: melodrama in four acts. By C. Sawits.

Yankee Doodle Detective, The: play in four acts. By J. K. MacCurdy.

VAUDEVILLE PERFORMERS' DATES.

(Continued from page 19.)

Valdare Troupe—Valentine, Toledo, 15-20. Bennett's, London, Oct. 22-27.

Van, Billy—Poli's, Bridgeport, Conn., 15-20. Poli's, Waterbury, Conn., 22-27.

Van, Charles and Fanny—Orph., Utica, N. Y., 15-20.

Colonial, Lawrence, Mass., 22-27.

Van Goffe and Cotterly—Variety, Great Falls, Mont., March 11-April 14.

Vance, Charles—Colonial, N. Y., 15-20. K. and P. Union Sq., 22-27.

Vance—Orph., 15-20.

Vassar Girls—Colonial, N. Y., 15-20.

Voels, Belle—Orph., Denver, 15-20.

Violetta and Old—Bijou, Evansville, Ind., 15-20.

Vorloppe, The—Madison Sq. Garden, March 21-30.



AL TRAMER

WANTED

A-1 ATTRACTION

For Benefit, 3 days, May 9, 10, 11. Address DANIEL HUMPHRIES,

Lyceum Theatre, Wilmington, Del.

THEATRE PARTNER

WANTED

Party with from six to seven thousand dollars wanted to take seventy-five per cent. interest in reputable popular priced theatre in New York City. Change of policy and improvements require cash. Investor must be active.

Address OPPORTUNITY,

MIRROR office.

FRANK M. RAINGER

(Col. Raleigh in "THE MAN ON THE BOX")

Robust Characters—Light Comedy

STAGE DIRECTOR. DRAMATIC OR OPERATIC

At Liberty, April 20. Address, Mirror.

Vernon—Hammerstein's, N. Y., 15-20. Poli's, Waterbury, Conn., 22-27.

Vesta, Nettle—K. and P. 58th St., 15-20.

Victoria, Vesta—K. and P. 58th St., 15-20. Keith's, Phila., 22-27.

Victor's Doss—Poli's, Worcester, Mass., 15-20.

Vida, Mile—Bijou, Ann Arbor, Mich., 15-20.

Villiers, Four—Madison Sq. Garden, March 21-20.

Vincent, May—Premier, Boston, 15-20.

Vokes and Daly—White City, Memphis, Tenn., 15-20.

Volts—Orph., Minneapolis, 14-20.

Wahlund-Tekla Trio—Madison Sq. Garden, March 21-20.

Wakefield, Willa Holt—Chase's, Wash., 15-20.

Wallace Sisters—Keith's, Prov., 15-20.

Walsh, May—Poli's, Worcester, Mass., 15-20.

Ward Brothers—Hathaway's, Lowell, Mass., 15-20.

Ward and Curran—Poli's, Hartford, Conn., 15-20.

Waterbury Brothers and Tenney—Keith's, Boston, 15-20.

Watson and Morley Sisters—Orph., Boston, 15-20.

Keith's, Prov., 22-27.

Watson's Farmyard—Garrett, Wilmington, Del., 15-20.

Wayburn's Dancing Daisies—Orph., Denver, 15-20.

Wayburn's Side Show—Valentine, Toledo, 15-20.

Webb and Connelly—Wash., Spokane, Wash., 15-20.

Webb's Seals—Hippodrome, N. Y., indefinite.

Weich, Ben—H. and B., Bklyn., 15-20. Keith's, Prov., 22-27.

Weich, Mealy and Montrose—Valentine, Toledo, 15-20.

Wells, Lew—Orph., New Orleans, 15-21.

Wesley, The—Colonial, N. Y., 15-20. K. and P. 22d St., 22-27.

Weston, Al H.—Shen's, Toronto, 15-20.

Whelan and West—Keith's, Boston, 15-20.

Whelan and Seales—Family, Butte, Mont., 15-20.

Whitaker, Arthur—K. and P. Union Sq., 15-20.

Whitely and Bell—Irwin, Goshen, Ind., 15-20. Crystal, Anderson, Ind., 22-27.

Whitlock Sisters—Keith's, Columbus, 15-20.

Whitman and Davis—Grand, Pittsburgh, 15-20.

Whitney, Tilly—K. and P. Union Sq., 15-20.

Whitely, W. E.—Hathaway's, Lowell, Mass., 15-20.

Williams Duo—9th and Arch, Phila., 15-20.

Williams and Pullman—Parlor, York, Pa., 15-20.

Willis Family—Colonial, N. Y., 15-20. Keith's, Boston, 22-May 4.

Wills and Hanson—Hammerstein's, N. Y., 15-20.

Wilmore, Ruth—Premier, Boston, 15-20.

Wilson Brothers—K. and P., Jersey City, 15-20.

Wilson, Jack—Poli's, Worcester, Mass., 15-20.

Wilson, Jessie—Columbia, Cinl., 15-20. Colonial, N. Y., 22-27.

Windom, Constance—Poli's, Worcester, Mass., 15-20.

Winston's Seals—Madison Sq. Garden, March 21-20.

Woodford's Doss and Ponies—Madison Sq. Garden, March 21-20.

Woodward's Seals—Columbia, St. Louis, 14-20.

Wood and Lawson—Howard, Boston, 15-20.

Wood, Mill—Howard, Boston, 15-20.

Wordette, Estelle—Empire, Hoboken, N. J., 15-20.

Work and Over—Columbia, Cinl., 15-20. Colonial, N. Y., 22-27.

WORLD, JOHN W., AND HIRDELL KINGS—Orph., Reading, Pa., 15-20.

World's Four—Mad. Chgo., 15-20.

Yeoman, George—Olympic, S. Bend, Ind., 15-20.

Grand, Milwaukee, 22-27.

Young American Quintette—Bennett's, London, Ont., 15-20.

Young, Ollie, and Brother—Hopkins' Louisville, 14-20.

Hopkins', Memphis, 21-27.

Youtaney—Madison Sq. Garden, March 21-20.

Yull, Marie—Main St., Ill., 15-20.

Yvette—Lafayette, Detroit, 15-20.

YAZELLA—VERNON CO.—K. and P. 58th St., 15-20. Chase's, Wash., 22-27.

Zeno, Jordan and Sons—Kane's, Cleveland 15-20.

Zimmerman, Al and Pearl—Bijou, Galesburg, Ill., 15-20.

Zingari Troupe—Orph., Reading, Pa., 15-20. Orph., Allentown, Pa., 22-27.

Zouboulakis—M. Madison, Wis., 15-20. Crystal, Milwaukee, 22-27.

VALUE OF ASBESTOS CURTAINS.

In erecting new theatres, rebuilding or refitting old ones, one of the first points to consider is that of fire protection, and in this connection the fire curtain is of prime importance. A very interesting booklet on this subject is being circulated by the C. W. Trainer Manufacturing Company, 99 Pearl Street, Boston, Mass., which claims to be the oldest house in the business of making asbestos curtains. The booklet undertakes to show that asbestos curtains are superior to steel curtains or any other fire proof arrangement for cutting off the auditorium from the stage, and that aside from safety to life the asbestos fire curtain, properly put in, is distinctly an economical precaution, as it saves valuable property in a great majority of cases. Extracts from THE DRAMATIC MIRROR and other publications are quoted, showing how effectively asbestos curtains have operated in various theatre fires. The booklet also contains a list of nearly 200 prominent theatres using the Trainer asbestos curtain, including such prominent ones as the Boston, Majestic, and Columbia, in Boston; the Manhattan Opera House, West End, and Hackett, in New York; the Chicago Opera House, Studebaker, and other, in Chicago; and many of like prominence in other large cities of the country. The booklet should be in the hands of every person interested for exposing to be interested in theatres or public halls, as manager, owner or builder.

MATTERS OF FACT.

Dale Devereaux has closed with the Quincy Adams Sawyer (Western) company, and may now be addressed, care Hotel Brainerd, Ashtabula, Ohio.

William Vaughan can be signed for stock or summer engagement at the close of the season with Paul Gilmore.

Frank Monroe will offer next season his new play, entitled in a Small Town, dealing with political conditions in the rural districts. A strong human interest is claimed for the story of the piece.

A manager in a position to guarantee high grade attractions wants to lease a theatre in a city of over 5,000 population. He should be addressed "Lease," care this office.

Edward R. Salter states that since he has introduced his new plan of supplying managers with plays ready for export to the country, he has had six inquiries, and he points to this fact as proof of the hit the new idea has made.

WANTED

MANAGER FOR NEW THEATRE

in a prosperous city of two hundred thousand population, with valuable booking franchise. Party must be able to float seventy thousand dollars first mortgage bonds, for which he will receive equitable interest and salary.

Address SQUARE DEAL, care MIRROR Office.

HOW ABOUT YOUR ROUTE COMING SEASON?

INNOCENT MAIDS (T. W. Hinkins, mgr.): Paterson, N. J., April 15-20.
JOLLY GIRLS (Gus Lienes, mgr.): Detroit, Mich., April 14-20.
JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Washington, D. C., April 15-20, Baltimore, Md., 22-27.
KENTUCKY BELLES (Robert Gordon, mgr.): New York city April 15-27.
KNICKERBOCKERS (Louis Roble, mgr.): Cincinnati, O., April 14-20.
LADY LIFTERS (E. S. Woodhull, mgr.): Brooklyn, N. Y., April 15-27.
MAJESTIC (Fred Irwin, mgr.): Cleveland, O., Apr. 15-20.
MERRY BURLSQUERS (Robert Mills, mgr.): Kansas City, Mo., April 14-20.
MERRY MAIDENS (Chas. W. Daniels, mgr.): New York city April 8-20.
MERRY MAKERS (R. E. Patton, mgr.): Chicago, Ill., April 14-20.
MISS NEW YORK, JR. (J. H. Heck, mgr.): Jersey City, N. J., April 15-20.
NEW CENTURY GIRLS (John J. Moershan, mgr.): Cleveland, O., April 15-20.
NEW LONDON GAIETY GIRLS (CHS W. Grant, mgr.): New York city April 15-20.
NIGHTINGALES (A. Chas Faust, mgr.): Providence, R. I., April 15-20.
PARISIEN BELLES (Chas. E. Taylor, mgr.): New York city April 15-20.
PARISIEN WIDOWS (Rush and Weber, mgrs.): New York city April 15-20.
PEEVES, AL.: Detroit, Mich., April 14-20.
REILLY AND WOODS (Pat Reilly, mgr.): Toronto, Can., April 15-20.
BENTZ-SANTLEY (Abe Lovatt, mgr.): Rochester, N. Y., April 15-20.
RIALTO ROUNDERS (Chas. Franklin, mgr.): Philadelphia, Pa., April 15-20.
RICE AND BAILEY'S BIG GAIETY: Chicago, Ill., April 15-20.
ROSE HILL ENGLISH FOLLY (Ries and Barton, mgrs.): New Orleans, La., April 14-20.
ROSE SYDELL'S LONDON BELLES (W. S. Campbell, mgr.): Akron, O., April 15-17, Indianapolis, Ind., 18-20.
RUNAWAY GIRLS (Pier S. Clark, mgr.): Albany, N. Y., April 15-17, Holyoke, Mass., 18-20.
STAR SHOW GIRLS (W. Fennessy, mgr.): Troy, N. Y., April 15-20.
THOROUGHBREDS (Wash. Martin, mgr.): Louisville, Ky., April 14-20.
TIGER LILLIES (Isay Grodz, mgr.): Boston, Mass., April 15-20.
TRANS-ATLANTIC BURLSQUERS (Hurtie and Seamon, mgrs.): Boston, Mass., April 15-20.
TROCADEROS (Chas. H. Waldron, mgr.): Reading, Pa., April 15-20.
TWENTIETH CENTURY MAIDS (Maury Kraus, mgr.): Duluth, Minn., April 14-20.
VANITY FAIR (Robert Manchester, mgr.): Springfield, Mass., April 15-17, Albany, N. Y., 18-20.
WASHINGTON SOCIETY GIRLS (C. S. Watson, mgr.): Indianapolis, Ind., April 15-20.
WATSON'S BURLSQUERS (Sam Robinson, mgr.): Baltimore, Md., April 15-20, Philadelphia, Pa., 22-27.
WINE, WOMAN AND SONG (M. M. Thiese, mgr.): New York city Dec. 24-indefinite.
WORLD BEATERS (G. Herbert Mack, mgr.): Baltimore, Md., April 15-20.
YANKEE DOODLE GIRLS (A. G. Herrington, mgr.): Scranton, Pa., 15-20.

CIRCUSES.

BARNUM AND BAILEY'S New York city March 21-27.
FITZGERALD BROS. CIRCUS: India, Jan. 1-July 1.
RINGLING'S: Chicago, Ill., April 4-24.
VAN AMBURG (Harry C. Pickell, mgr.): Corsicana, Tex., April 16, Ennis 17, Terrell 18, Paris 20, Greenville 21, Sulphur Springs 22, Mt. Pleasant 23, Tezarkana 24.

THE SNOBMAN: Philadelphia, Pa., April 15-27.
THE SNOBMAN: Wallace, Ida., April 14, Missoula, Mont., 17, Hiram, Mont., 18, Butte, Mont., 21, Roseman 22, Livingston 23, Silos City 24, Glendive 25, Dickinson, N. D., 26, Jamestown 27.
THE TIME, THE PLACE AND THE GIRL: Chicago, Ill., April 20-22.
THE TIME, THE PLACE AND THE GIRL (C. M. H. Singer, mgr.): Elkhart, Ind., April 16, Laporte 17, Logansport 18, Lafayette 19, Ft. Wayne 21, Hammond 22, Mattson 23, Decatur 24, Springfield 25, Joliet 26, South Bend 27.
THE WIZARD OF OZ (Hurtich and Benson, mgrs.): Grand Rapids, Mich., April 14-20, Michigan City, Ind., 21, Joliet, Ill., 22, Aurora 23, Elgin 24, Waukegan 25, Chicago 26, Racine 27.
TOM, DICK AND HARRY (J. E. Wood, mgr.): Atlantic City, N. J., April 10, 17, Reading, Pa., 18, Allentown 19, Easton 20, Baltimore, Md., 22-27.
TWO LITTLE GIRLS: Chicago, Ill., April 15-20.
WARD, HAP: Chicago, Ill., April 15-20.
WEBER, JOSEPH: New York city April 15-20, Brooklyn, N. Y., 22-27.
WILLIAMS AND WALKER (J. H. Shoemaker, mgr.): York, Pa., April 15-27.
YORKE AND ADAMS (J. C. Forrester, mgr.): Dayton, O., April 18-20, Chillicothe 22, Marietta 23, Parkersburg, W. Va., 24, Sistersville 25, Steubenville, O., 26, Wheeling, W. Va., 27.

MINSTRELS.

DANDY DIXIE (Voelchel and Nolan, props.): John J. Nolan, mgr.; Moberly, Mo., April 10, Hannibal 17, Quincy, Ill., 18, Galeburg 19, Peoria 20, Danville 21, Jacksonville 22, Bloomington 23, Nashville 24, Chicago 25, Lincoln 26.
DE RITE JOHNSONS (Billy de Rue, mgr.): Concord, N. H., April 16.
DICKTAKERS' MINSTRELS (Chas. D. Wilson, mgr.): Dallas, Tex., April 10, 17, Ft. Worth 18, Houston 19, Ocala, 19, Winfield, Kan., 22, Wichita 23, Hutchinson 24, Pueblo, Colo., 25, Victor 26, Colorado Springs 27.
DUMONT'S: Philadelphia, Pa., indefinite.
FIELD, AL. G.: Wabash, Ind., April 16, Marion 17, Anderson 18, Cosmopolis 19, Springfield, O., 20, Delaware 22, Ashland 23, Marion 24.
GURTON'S MINSTRELS (C. C. Pearl, mgr.): Salisbury, Md., April 16, Cambridge 17, Easton 18, Philadelphia 19, Westchester, Pa., 20.
HENRY'S MINSTRELS (J. E. Barton, mgr.): Portland, Me., April 16.
KERSANDS' (Geo. L. Barton, mgr.): Philadelphia, Pa., April 15-20.
PHIMBROE MINSTRELS (F. J. Dunne, mgr.): Cincinnati, O., April 21-28.
RICHARDS' FRINGLES MINSTRELS (E. C. Fribins, mgr.): Shortsville, N. C., April 10, Asheville 17, Statesville 18, Winston-Salem 19, Orangeboro 20, S. Boston, Va., 22, Lynchburg 23, Roanoke 24, Charlottesville 25, Clifton Forge 26, Covington 27.
VOGEL'S MINSTRELS (John W. Vogel, mgr.): Easton, Pa., April 16, Lanford 17, Lehigh 18, Pottsville 19, Hazleton 20, Bloomsburg 22, Lewisburg 23, Renovo 24, Cory 25, Erie 26, Sharon 27.

VARIETY.

ALCAZAR BEAUTIES (J. W. Dinkins, mgr.): Brooklyn, N. Y., April 15-20.
AMERICANS (Edwin D. Miner's): Milwaukee, Wis., April 14-20.
AVENUE GIRLS (George Hale, mgr.): St. Louis, Mo., April 15-20.
BACIEFOL CLUB (Harry Hastings, mgr.): Pittsburgh, Pa., April 15-20.
BEHMAN SHOW (P. D. Bryan, mgr.): Boston, Mass., April 15-20.
BLUE RIBBON GIRLS (James Hyde's): Providence, R. I., April 15-20.
BOHEMIANS (Barney Gerard, mgr.): Buffalo, N. Y., April 15-20, Detroit, Mich., 21-27.
BON TONS (Rush and Weber, mgrs.): Reading, Pa., April 15-20, Philadelphia 22-27.
BOSTON BELLES (Jack Singer, mgr.): Philadelphia, Pa., April 15-20.
BOWERY BURLESQUERS (Joe Hurtig, mgr.): Buffalo, N. Y., April 15-20.
BRIGADES (Charles Cromwell, mgr.): Indianapolis, Ind., April 15-17.
BROADWAY GAIETY GIRLS (James H. Curtin, mgr.): Philadelphia, Pa., April 15-20.
BRYANT'S EXTRA-VA-GANZA: Toledo, O., April 14-20.
CASINO GIRLS: Birmingham, Ala., April 15-20, New Orleans, La., 21-27.
CASINO GIRLS (Robert Manchester, mgr.): Birmingham, Ala., April 15-20.
CHAMBERLAIN'S: Boston, Mass., April 15-20.
CHERRY BLOSSOMS (M. Jacobs, mgr.): Montreal, Can., April 15-20.
CITY SPOITS (Phil Sheridan, mgr.): Chicago, Ill., April 14-27.
GLORIANA BELLES (Chas. Fiske, mgr.): Cincinnati, O., April 14-20.
RACKER JACKS (Harry Leoni, mgr.): New York city April 15-20, Philadelphia, Pa., 22-27.
PAINTY DUCHESS (Rush and Weber, mgrs.): Philadelphia, Pa., April 15-20, Baltimore, Md., 22-27.
DEVERE'S SAIL: New York city April 15-20.
DREAMLAND BEAUTIES (Bert Kendrick, mgr.): Albany, N. Y., April 15-17, Troy 18-20.
FAY FOSTER (Joseph Copenhagenner, mgr.): Minneapolis, Minn., April 15-17, Akron, O., 18-20, Cleveland 22-27.
FAY MORNING GLORIES (Sam A. Scribner, mgr.): Indianapolis, Ind., April 15-17, Akron, O., 18-20, Cleveland 22-27.
GOLDEN CROOK (Jacobs and Jermon, mgrs.): St. Louis, Mo., April 15-20.
GREATER NEW YORK STARS (Jacobs and Jermon, mgrs.): Brooklyn, N. Y., April 8-20.
HIGH SCHOOL GIRLS (J. W. Dinkins, mgr.): Worcester, Mass., April 15-20.
IDEALS (H. W. and Sim Williams, mgrs.): Pittsburgh, Pa., April 15-20.
IMPERIALS (H. W. and Sim Williams, mgrs.): St. Paul, Minn., April 14-20.

MISCELLANEOUS.

CREATOR (Howard Pew, mgr.): Minneapolis, Minn., April 17. St. Paul 18. Madison, Wis., 19. Milwaukee 20. Ravenna, Ill., 21. Louisville, Ky., 27-30.
FABIST LARIVONA (H. Powell, mgr.): Macon, Ga., April 15-17. Mendocino 18-20. Linneus 22-24. Browning 25-27.
FLINT, MR. AND MRS. HERBERT I. (Hypnotists; H. I. Flint, mgr.): Sioux Falls, S. D., April 8-20. Teaneck, N. J., 21-25.
GRIFFITH HYPNOTIC COMEDY (O. B. Griffith, mgr.): Denver, Col., April 18-27.
HEBER BROTHERS' MOVING PICTURES (Heber Bros., mana.): South Bend, Ind., 16. Detroit, Mich., 19. Lancaster, Pa., 18. Chicago 19. St. Louis, Mo., 20. Kansas City 21. Omaha, Kan., 25.
JEROME (Hypnotist; R. W. Jerome, mgr.): Des Moines, Ia., April 8-22.
LAFAYETTE, THE GREAT: Chattanooga, Tenn., April 15-20. Nashville 22-27.
PAIN'S ERUPTION OF JESUUS'S (Al. Dolson, mgr.): Havana, Cuba, Nov. 21—Indefinite.
PAULINE, HYPNOTIST (Stewart Lithgow, mgr.): Pittsfield, Mass. April 15-20. Attleboro 22-27.
PRESCELLE AND LINA MAY MAGDON (Hypnotists; F. Willard Magdon, mgr.): Westery, R. I., 15-20.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Cumberland, Md., April 15-17. Prosbury, 18-20. Longwood, 22-24. Piedmont, Va., 25-27.
RENO, EDWARD (Magician): Artesia, N. Mex., April 18. Howell 19. Hereford, Tex., 20. Childress 25. Henrietta 26.
SEVERGAAL, THE ORIGINAL (Walter C. Mack, mgr.): Washington, Pa., April 15-20. Waynesburg 22-27.
WILDER, MARSHALL P.: National Soldiers' Home, Va., April 19.
ZANCIGOS (Alfred Moul, mgr.): Tomquay, Eng., April 18. Plymouth 17. Cheltenham 18. Bath 19. Eastbourne 20. Liverpool 22-27. Manchester 29-May 4. Macclesfield 13. Gloucester 16. Swansea 17, 18.

Received too late for classification.

A KNIGHT FOR A DAY (C. B. Whitney, mgr.): Chicago, Ill., April 1—Indefinite.
A PRINCE OF SWEDEN (C. S. Primrose, mgr.): Newcastle, W. and A., April 19. Stevens Point, Appleton 21. Seymour 22.
BUFFALO BILL'S WILD WEST SHOW: New York City, April 22—Indefinite.
CLEVELAND CARNIVAL (M. M. Walsh, mgr.): Belknap Falls, Vt., April 15-20. Keene, N. H., 22-27.
CRAWFORD'S COMEDIANS (Raymond C. Crawford, mgr.): Nevada, Mo., April 12-May 1.
HUMAN HEARTS (George Gott, mgr.): Hoboken, N. J., April 15-20. Hartford, Conn., 22-27.
KILLIAN BAND (T. Killian, mgr.): Rosneath, Va., April 16. Lexington 17. Staunton 18. Washington, D. C., 21. Baltimore, Md., 22, 23.
MR. HIN AND I (Hurtag and Seamus, mngrs.): New York city, April 22-27.
THE PEZZLER: Philadelphia, Pa., April 22-27.
PICKERS, THE FOUR (Willie Pickert, mgr.): Ilion, N. Y., April 15-20. Herkimer 22-27.
RUSSELL, BOB (Charles E. Binney Amuse, Co. mgr.): Brooklyn, N. Y., April 22-27.
RYAN, DANIEL: Cobos, N. Y., April 15-20. N. Adams, Mass., 22-27.
TOKAS GRAND STOCK: El Paso, Tex.—Indefinite.
THE KING OF TRAMPS (Western: Leon Allen, mgr.): Walla Walla, Wash., April 16. Dayton 17. Whitesburg 18. Ponamy 19. Colfax 20.
UNCLE SI HASKINS (A. C. S. Primrose, mgr.): Bethany, Ill., April 20. Pekin 21.
UNCLE SI HASKINS (R. C. S. Primrose, mgr.): St Cloud, Minn., April 22-27.
VAN DYKE AND EATON (F. Mack, mgr.): Springfield, O., April 15-20. Hamilton 21-May 5.

◆ ◆ ◆

OPEN TIME.

CL. CONNECTICUT—Bristol—Opera House, April 22-27.
ILLINOIS—Kankakee—Arvade Opera House, April 29-30. May 1, 2, 4, 6, 11, 13-18.
KENTUCKY—Bowling Green—Opera House, April 22-Minnesota—Winona—Opera House, April 21-29, 30.
MISSOURI—Poplar Bluff—Fraternl Opera House, April 26-29.
NEW YORK—Albany—Harmann-Bleecker Hall, April 30-May 15-17, 20, 21, 23-25 June.
Coboes—Opera House, April 22-27, 30. May 1, 4, 6-31.
OHIO—Ada—Nu-Ada Opera House, April 22-May 6.
Mineral City—Davis Opera House, April 24, 25, May.
OKLAHOMA—Oklahoma-Convention Hall, In April and May.
OREGON—Portland—Marquam Grand May 5-31. June.
PENNSYLVANIA—New Kensington—Opera House, April.
Pittstown Grand Opera House, April.
Roysford Opera House, In April.

◆ ◆ ◆

LETTER LIST.

WOMEN.

Anclin, Bessie Florence Abbott, Eloise Baxter, Elaine Anderson, Irene Ave.,
Belcher, Gussie, Mrs. B. Brown, Margaret Dwyer, Le Bascomb, Mrs. Nell Barrett, Alice Baxter, Lola Bishop, Mary Buckley, Eleanor Brandman, Marie Bishop, Bertha K. Baker, Hazel Bourne, Melena Burns, Mrs. O. Benn,
Clark, Ada Lillian Castle, Mrs. F. H. Crane, Coral Conant, Olive J. C., Marie Curtis, Trina Correll, Joie Claffin, Mary Campbell, Ella Cochran, Louise F. Clarke, Mrs. Sam'l Claggett, May Clement, Cornelia Chapman, Lola Cox, Clara Calhoun, Mattie Cook, Mrs. M. Corbly,
Dalgreen, Mrs. Laura Deane, Mal-l Duffy, Ethel Deane, Evelyn Deane,
Deane, Evelyn Deane, Mal-l Duffy, Ethel Deane, Evelyn Deane,

Dear to the Ho: ...

TELEGRAPHIC NEWS

CHICAGO.

Mrs. Fiske Returns—The Awakening Produced—The Rocky Road to Dublin.
(Special to The Mirror.)

CHICAGO, April 15.

Olga Nethercole produced an adaptation of Paul Hervieu's *Le Reveil*, under the title of *The Awakening*, at Powers' Theatre last Monday night. It was hardly successful, adding nothing to Miss Nethercole's fame or fortune. Haste was evident, especially in the writing, which was often amateurish. The attempted seduction of the wife is talked of in language offensively plain, direct and common. This is one of the worst results of a general lack of skill in writing the play in English. The framework of an exceptionally strong emotional drama is seen, and a few absorbing and rousing situations were still hanging to it. The reviews of the play were not burdened with praise. The leading roles are Therese de Mege, wife of a Government official in Paris; Prince Jean, son and heir of Prince Gregoire, the deposed ruler of some European State, suggesting Roumania, Serbia, or Montenegro; Comtesse de Mege, mother-in-law of Therese; Rose, daughter of Therese; Roger de Forment, of a wealthy Parisian family; Prince Gregoire, and the husband of Therese. Prince Jean is in love with Therese, Roger with Rose, and the old Comtesse and Prince Gregoire were lovers in their younger days but could not marry because of his royal position. Prince Gregoire has been driven from his country because of his despotism, but insurrectionists regain power for his family, the reputation of Prince Jean having been carefully spread as a liberal, modern, moderate man. The father comes to bring his son the call to the throne, but finds him enamored of Therese, a wife and mother. Prince Jean discards his chance to rule, ignores that the blood of patriots has been shed to get him a throne, and declares love is everything. Gossip about Therese and the Prince threatens to prevent the marriage of Rose and Roger. Therese's husband is deeply in love with her, and he wonders why she treats him coldly. Therese is persuaded to let her lover possess her, and a meeting, pleasantly arranged for before the eyes and ears of the audience in the first act, partly takes place in the second at a certain cottage. Here Prince Gregoire arrives in time to prevent disgrace and sends the wife and mother home to her husband and child after she has pounded doors and grabbed at men under the impression that Prince Jean is being slain in the next room. Prince Gregoire then has a scene with his son, who enters, showing the effects of the blow which felled him, and the scuffle which followed the murder, and was reported to Therese as such. This scene between father and son develops great strength and closes the second act with a general revival of interest. Therese, arrived home, has some appealing scenes with her husband and daughter. Prince Jean appears, but Therese decides for her family, leaving Prince Jean free to go back to his country and be king. Father and son are reunited, and Roger and Rose can marry.

Miss Nethercole was convincing in the last act only, where the keynote was grief, not rage. Her scenes with her daughter and husband were beautifully done, and her acting was finely supplemented by Julian Royce as the husband and Molly Pearson as Rose, both of whom were thoroughly natural and convincing. A leading man seldom has a more formidable task than Frank Mills had in the part of Prince Jean. He handled it skillfully, but his excellence was marred by Mary Belp as the Comtesse, and Charles A. Stevenson as the exiled monarch had grateful roles and played with dignity and strength.

Mrs. Fiske began her second engagement in Chicago this season to-night at the Grand Opera House in *The New York Idea*. The house was filled with a fine audience and there was as much enthusiasm as before over the play and the acting. A big advance sale indicates that people will be turned away as before.

May Homer began a Spring tour yesterday at the Bijou in a special production of *Fabio Romani* under the direction of Rowland and Clifford. Two big houses gave her a very cordial reception. Her company includes George Dayton, Guy Skinski, Wilber Atkinson, James Wall, Roy Laidlaw, Paul Anderson, Carl Carlson, and Carrie Weller. The manager is Frank Welch. Miss Homer will play *Sapho* Friday.

The Rocky Road to Dublin, with Barney Gilmore, drew good houses all week at the Columbus. Mr. Gilmore's dancing was cut on account of a street car accident, but he lost no personal popularity on that account. A pretty young Chicago girl, Marie Salisbury, who joined the company here, played Mollie very brightly and cleverly.

The stage version of the Shaw case, *A Millionaire's Revenge*, filled the Bijou twice a day last week. There was a capacity house Wednesday afternoon, and Manager Roche reported one of the big weeks of the season at his theatre.

The Eye Witness pleased fair houses at the Academy last week with its over-and-under-the-lake effects, free scenes and its ever popular Bridget. St. George Hussey, who can hardly be excelled in part of this character.

Lew Fields, Blanch Rice, and Peter Dailley are looming on the horizon, due next week at the Garrick. The Music Master will be followed by a travesty of *The Music Master* in *About Town*.

Ellas Rothstein will head the Yiddish company at the International in the absence of Ella Glickman, on tour in the West. Mr. Rothstein opened his engagement last Saturday night with *Madame Tannhauser* as ending woman. He will soon produce *The Master Musician*, the old German play similar to David's *Violin* and *The Music Master*.

Alfred Mayo, formerly with Joe Welch in *The Peddler*, has returned from Arizona, where he went for his health, and gone to Denver.

J. H. Gilmour, as director of the School of Acting of the Chicago Musical College, will present fourteen of his pupils at the Studebaker next Thursday afternoon, April 18, in a new play, *The Peacemaker*, by William B. Young. There are four acts, with scenes on an Illinois farm and in New York.

Several important openings take place to-night: Mrs. Fiske at the Grand Opera House, Viola Allen at Powers', the new play, *The Round Up*, with Maclyn Arbuckle, at McVicker's; Two Little Girls at the Studebaker, and Sam Bernard at the Illinois. Further notices next week.

Charles E. Evans, cleverly assisted by Charles H. Hopper, Elizabeth Barry, and Helena Phillips, furnished one of the most enjoyable acts on the bill at the Majestic last week. The George Arliss farcelet which Mr. Evans is using is an excellent acquisition for vaudeville, and as played by Mr. Evans and company produces almost continuous laughter while developing and maintaining a good deal of dramatic interest. The fashionable audiences at the Majestic voted it a hit.

Arthur Dunn and Marie Glazier found favor immediately at the Majestic last week. Mr. Dunn's comedy gifts and unusual supply of hitful business, with Miss Glazier's pleasing voice and personality, kept the big audience happy during the entire act. It was one of the hits of a good bill.

Manager D. H. Hunt, of the Chicago Opera House, will produce *The Second in Command* next week for his numerous clientele. The message from Marx was admirably done last week and proved a strong attraction.

Manager Elizabeth Shober has selected Dora Thorne for the week of April 22, and held by the Enemy will follow.

The bills this week: Grand Opera House, Mrs. Fiske; Illinois, Sam Bernard; Studebaker, Two Little Girls; Garrick, David Warfield; Powers, Viola Allen; Colonial, Belle of Mayfair; McVicker's, *The Round Up*; Whitney Opera House, *Knight for a Day*; La Salle, Time, Place, and Place; Grand Opera House, *Two Much Johnson*; Bush Temple, *The Christian*; People's, *All the Comforts of Home*; Mariow, *Two Orphans*; Criticism, *Big Hearted Jim*; Alhambra, *Eye Witness*;

Bijou, May Homer in *Fabio Romani*; Academy, Cole and Johnson; Columbus, *Four Huntsings*; Calumet, Land of Cahuns; Howard's, *Stock*; Pekin, Dr. Dope; International, *Yiddish Stock*. Buster Brown, under direction of the Buster Brown Amusement company, with Master Hies as Buster and Alf Grady as Tige, drew a succession of overworking houses at the Great Northern last week, including a number of extra matinees.

Manager Milward Adams informs Tim Mison that the total receipts for the Metropolitan grand opera engagement were about the same as last year. There were vacant seats early in the week, but the big house was sold out the latter half. *Aida* and *La Boheme* seemed the most popular bills.

BOSTON.

Captain Brassbound's Conversion—The Girl in White—Plans for the Summer.
(Special to The Mirror.)

BOSTON, April 15.

Only one important change in bill is made in town to-night. The new-comer was Ellen Terry, whose engagement at the Hollis opened with *Captain Brassbound's Conversion*. The last time that Irving came to Boston Miss Terry was missing, but the enthusiasm to-night showed that she was not forgotten by any means. The house was distinctly fashionable in its make-up, and the engagement opened with every promise of being a notable one. Next week, *The Good Hope* and *Nance Oldfield* will be played, and the week after Miss Terry will bring her American tour to a close, after playing a few of the New England cities on her way to New York, where she will sail for home.

Ramsay Morris' new play, *The Girl in White*, has been splendidly received at the Tremont, and, although a little handicapped by details at the opening of the engagement, the piece has made good in every way. It has strong dramatic moments, and the character drawing is of interest. Pauline Frederick has been doing good work in the leading role, dividing honors with Orrin Johnson, and Amy Elcard, Eleanor Moretti and the other principals add much to the effectiveness of the play.

Brown of Harvard, too, has added an interesting bill to the local stage. It is a clean-cut bit of acting that Henry Woodruff gives as the hero. He has excellent support.

Coming Thro' the Rye shows to advantage upon the larger stage and in the larger auditorium of the Boston. The musical comedy is one of the liveliest shows of the season. No limit of the stay here at the Boston is in sight. Frank Lalor and Stella Mayhew are the leaders in the production, and the cast is well picked.

The Second Mrs. Tanqueray is the final modern play of the stock company season at the Castle Square, and in this work, Theda Lawrence had some of the best opportunities of the season. Especially good was she in the stronger scenes of the last two acts, where the best opportunities were afforded. Howell Hansel was fine, as always, and the smaller characters showed the excellence of the organization. Much *Ado About Nothing* will follow, and then comes the opera season.

Woman Against Woman is the play for the week at the Bowdoin Square, with the stock company. Souvenir pictures of Charlotte Hunt will be given on Friday.

George Sidney is a prime favorite at the Globe, and his return there this week in *Busy Day's Vacation* in second edition form served to attract a large audience.

At the Grand Opera House *Young Buffalo* is the play. By all odds the most discussed affair in Boston during the past week has been the Harvard rowdism which developed in the course of the opening performance of *Brown of Harvard* at the opening night at the Majestic, and which had its sequel in the police court succeeding mornings during the week.

If all young Boston does not go upon the stage it will not be the fault of the new dramatic schools which are to be started. First, Howell Hansel, the leading man at the Castle Square, is to retire from the stage upon the conclusion of the Spring season and a vaudeville engagement at Keith's and will devote himself to building up a new school. About the same time Mary Sanders, who has been with John Craig all the past season, will start another.

It looks as if there would be another stock company in town. John Salapolla, who was at one time a popular player at the Castle Square and who has been in the West since leaving here, has been in town, and, it is understood, has secured the Boston, where he will establish a body of players, the most notable member being Lillian Lawrence, who has been on the Pacific Coast, but played a notable, but brief, engagement with John Craig at the Globe last summer. This will be a longer engagement, and will start up again all the many Lillian Lawrence clubs of the suburbs. Mr. Salapolla, of course, will have the heaviest, and Charles Miller, formerly of the Bowdoin Square, but now at the Castle Square, will be the leading man. Alice of Old Vincennes will be the first play, and there will be eight performances a week.

John Craig closed his road tour with his stock company last week, and is now back in town, rehearsing the summer season at the Globe, which will open in a fortnight with *The Heart of Maryland*.

Frank Lalor, of *Coming Thro' the Rye*, is to star next season. He received the completed manuscript of his play last week, and it is called *A Noble Turk*. The book is by George V. Hobart, with music by A. Baldwin Sloane. Will J. Block will be his manager.

Hugh E. McCall, a dramatic critic of the Boston Herald, has been appointed publicity promoter for *Wonderland*, which will open on Memorial Day.

From Manager Corried's statements in New York it seems that \$70,000 was received from the grand opera season at the Boston. Surely that was enough to assure the return next Spring.

Everyman was given by the Beta Theta Pi fraternity players of Boston University last week, the innovation being that Everyman was given by a man, while heretofore an actress has always played it in Boston. The play was William C. Patterson.

Duplicate tickets were sold to a Hebrew benefit at the Grand Opera House the other night by the promoters of the entertainment, and as a result when the house got full there came near being a riot.

No further attempts to sell the Winthrop School property on Tremont Street will be made at present by Mayor Fitzgerald.

An interesting revival will be made by the Hasty Pudding Club of Harvard during the coming season in *Dido and Aeneas*, by Owen Wister, author of *The Virginian*. This was the first of the Hasty Pudding burlesques, and led the way to a long series of extravaganzas at Harvard. Mr. Wister's class has its twenty-fifth reunion, so that the revival is doubly timely, since the original production was in 1882.

Early May will see an abundance of musical shows in town with the Castle Square company established. *The Time*, *The Place*, and *The Girl* at the Tremont, *Richard Carle* in *The Spring Chicken* at the Colonial, and *The Rogers Brothers* in *Ireland* at the Hollis.

BALTIMORE.

In the Bishop's Carriage—James K. Hackett—A Doll's House—General Notes.
(Special to The Mirror.)

BALTIMORE, April 15.

Jessie Busby appears at Ford's presenting in the Bishop's Carriage. A reproduction of *The Old Homestead* will come to Ford's next week. James K. Hackett is seen at the Academy in *The Walls of Jericho*. Next week, Harry Bulger in the musical fantasy, *Noah's Ark*.

The Viola Gillette opera company in *The Girl and the Bandit* are at the Auditorium. The opera is well given, Louis Kane, Viola Gillette, and George J. Macfarlane doing particularly

well. Next attraction will be Tom, Dick, and Harry.

An Outlaw's Christmas entertains the patrons of Blaney's. At the close of the week it will give place to *The Master Workmen*.

A melodrama entitled *Women Who Dare*, is at the Holiday Street, where it will be followed by *Sign of the Cross*.

Percy Haswell and the George Pawcett company present Ibsen's *Doll's House* at Alhambra. East Lynne has been selected as the play for next week.

HAROLD RUTLEDGE.

PHILADELPHIA.

The Snow Man Wins Favor—Mantell in Repertoire—Gossip.
(Special to The Mirror.)

PHILADELPHIA, April 15.

Bertha Kalich closed her successful engagement in *The Kreutzer Sonata* at the New Lyric Theatre, where she scored a genuine triumph. Her acting is a revelation. The *Snow Man*, the latest Shubert production, was seen here for the first time this evening at the Lyric and welcomed by a large, well-pleased house. The company numbers seventy-two people, headed by Willie Edoulin, Vera Michelson, Harry Farleigh, Albert Parr, Fred Walton, Ida Hanley, William Blaisdell, Henry Vogel, and Flavia Arcado. It is a gorgeous production. Thomas W. Ross in *The Other Girl* comes May 6.

Fifty Miles from Boston is in its third and final week at the Broad Street Theatre to fair returns. Frank Daniels will follow April 22 for two weeks.

Robert Mantell opened to-night at the Chestnut Street Opera House. As this house will play vaudeville beginning April 22, Mr. Mantell's second and last week has been transferred to the Garrick Theatre, as also all the other Chestnut Street bookings to follow—viz., Olga Nethercole, April 29; *Noah's Ark*, with Harry Bulger, May 13. Mr. Hopkins is in its second and last week at the Garrick.

His Honor the Mayor is drawing well at the Walnut Street, and remains indefinitely. Williams and Walker in *Abyssinia* opened to-night for a two weeks' stay at the Park Theatre to a packed house. The Mayor of Laughland follows April 29 for an extended run.

Red Feather, with Cherish Simpson, is at the Grand Opera House. *The Girl and the Bandit*, with Viola Gillette, arrives April 22; Nat M. Willis 29.

Queen of the Highlanders pleases the patrons at the National Theatre, April 22. Sunday is on the boards this week at the Girard Avenue Theatre, with Jessie Bonstelle, Alexander Von Mitzel, and an excellent company. Byrne Brothers in *Eight Bells* follows.

The Master Workman received favorable attention at Forepaugh's. A Race for Life follows. People's Theatre has *The Gambler of the West*, with a daily street parade. Nellie, the Beautiful Clock Model, next week.

Harry Kensington Theatre: Popular Jessie Mae Hall is in her third and final week, presenting *The Girl Out West* with a good cast. Wedded, but No Wife, follows.

Blaney's Arch Street Theatre presents *A Fight for Love*, with Robert Fitzsimmons and Julia May Gifford. *The Peddler* arrives April 22.

Darcy and Speck's Standard Theatre Stock company is giving a first-class representation of *Big Hearted Jim*. J. S. Wood, supported by the stock, in *Orphans of New York* next week.

Dumont's Minstrels at the Eleventh Street Opera House are out with the latest skit, *Five Minutes from Nanayunk*; or, *The Belle of the Carpet Mill*. Hughey Dougherty and Vic Richards are in their glory.

Elbert Hubbard is entertaining a large crowd to-night at the Academy of Music. His subject is, "Doctors, Lawyers, and Preachers."

Paust, by the Philadelphia Operatic Society to-morrow evening at the Academy of Music will prove one of the events of the season.

Ben Greet and company in *Shakespearean* plays will be at the Academy of Music April 23 and for the balance of the week.

S. FRANKENBERG.

ST. LOUIS.

Lew Fields Peter Pan—The Clansman—The Girl Raffles—Local Gossip.
(Special to The Mirror.)

St. Louis, April 15.

Lew Fields and his New York company came to the Garrick this week in a double bill, *About Town* and a travesty on *The Music Master*. The underline is Thomas Ross in *The Other Girl*.

Peter Pan is filling an engagement at the Olympic Theatre this week and is a tremendously successful piece here.

The offering at the Century this week is Thomas Dixon, Jr.'s play, *The Clansman*. The District Leader is the next attraction.

Over at the Grand there is something of a departure from the productions that are usually billed at the Market Street Theatre in the offering by Cecil Spooner and a company of Charles E. Blaney's piece, *The Girl Raffles*.

Havlin's has a Lincoln J. Carter melodrama called *Down Mobile*, this week.

For the first time in several years *The James Boys* in Missouri play is back in town. There are two or three clever scenic presentations.

The principal musical event of the season will occur at the Odeon this week. The Corried Grand Opera company of New York will present a repertoire of four popular operas. *Aida* will be given Wednesday evening; *Madame Butterfly*, Thursday afternoon; *Tannhauser*, Thursday evening, and *La Boheme*, Friday evening. Caruso will appear in *Aida*. Beale Abbott will be seen in *La Boheme*. Geraldine Farrar will have the title role in *Madam Butterfly* and in *Tannhauser*. Madame Rappold, Madame Fremstad, Madame Alten and others will appear.

The closing of the season will be given at the Odeon to-morrow night. Mrs. Anna Taylor-Jones, contralto, of New York, and Arthur Hartmann, Hungarian violinist, will be the attractions of note.

Rudolph Ganz, the Swiss pianist, was soloist for the Morning Choral Club at the Odeon Saturday night.

CHARLES E. HUGHES.

WASHINGTON.

Bertha Kalich—The Hypocrites—Man and Superman—General Notes—Gossip.
(Special to The Mirror.)

WASHINGTON, April 15.

To-night Bertha Kalich scored a success at the Belasco Theatre in *The Kreutzer Sonata*, under the direction of Harrison Grey Fiske. De Wolf Hopper opens a return engagement April 29, presenting *Wang and El Capitan*.

The Hypocrites, Henry Arthur Jones' masterpiece, this week's attraction at the New National Theatre. To-night's performance was a benefit performance for the United Hebrew Charities. Next Monday, Olga Nethercole in a week of repertoire.

Man and Superman had a strong opening at the Columbia Theatre to-night. Ezra Kendall follows.

Kathryn Purnell continues at the Majestic Theatre. This week's bill is *The Belle of Richmond*. Next week, *Faust*.

At the annual meeting of the stockholders of the Columbia Theatre Company of Washington, in Alexandria, Va., Joseph E. Luckett and William J. Dwyer were re-elected managers.

College club performances close the week at the Belasco.

Sunday nights, April 14, 21, and 28, the Margaret Bell company will occupy the National Theatre in *Befo' an' Aftah de Wah*, a song and story entertainment of the South.

Manager William H. Rapley, of the National Theatre, who has been ill, is once more able to attend to his business.

The appearance of the Adam Forepaugh and

EMILIE MELVILLE.



Photo Hayes, Detroit, Mich.
Emilie Melville, whose picture appears above, is a prominent member of Keith and Proctor's Fifth Avenue Stock company. Last week she appeared as the Grand Duchess in *Her Great Match* and won the approval of her audiences by her fine portrayal of the character.

Sells Brothers' Big American Circus is billed for four performances at Fifteenth and H. streets, North East, April 29 and 30. JOHN T. WARD.

CINCINNATI.

Blanche Bates—Forbes Robertson—Metropolitan Opera Company—Notes.
(Special to The Mirror.)

CINCINNATI, April 15.

Blanche Bates, after an absence of three years from the local stage, produced her play, *The Girl of the Golden West*, at the Lyric to-night.

Forbes Robertson and Gertrude Elliott opened a week's engagement at the Grand to-night with *Bernard Shaw's Antony and Cleopatra*. Later in the week they will give two performances of *Mice and Men*, and we will also have our first glimpse of Mr. Robertson's *Hamlet*. Maude Adams follows in Peter Pan. Viola Allen in repertoire, April 29.

The Metropolitan Opera company opened its brief season at the Music Hall to-night with *Aida*. Tannhauser will be sung at a matinee to-morrow, and *Hansel and Gretel* in the evening will close the engagement.

The Forepaugh Stock company revived *Arrah na Pogue* at the Olympic yesterday, and the various members of the company acquitted themselves splendidly, especially Herschel Mayall, Ida Adair, Walter Gilbert, and Wilson Hummel.

Grace Cameron is at the Walnut in *Dolly Dimples*.

The Governor's Pardon had its first presentation at the Lyceum yesterday and pleased exceedingly.

A Millionaire's Revenge is proving an attractive offering at Heuck's.

H. A. SUTTON.

PITTSBURGH.

The Burglar and the Lady—Marie Cahill—James O'Neill—General Notes—Gossip.
(Special to The Mirror.)

PITTSBURGH, April 15.

At the Bijou James J. Corbett was well received in *The Burglar and the Lady*. Billy B. Van in *Faust* in Politics comes next week.

Marie Cahill, supported by a splendid company, played *Marrying Mary* at the Nixon to-night. Fifty Miles from Boston follows.

Lena Rivers is at Blaney's to-day. *The Way of the Transgressor* is the underline.

At the Belasco the Tully Marshall company presented *Zira*. Amelia Gardner gave a good performance of the heroine. Facing the Music will be next week's bill.

At the Alvin James O'Neill was seen in *Monte Cristo*. Following it, *Our New Minister*.

The Bachelor Club, featuring the Marco Twins and Harry Hastings and Viola Sheldon, entertained to-day at the Gaiety. Next week, *The World Beaters*.

The Academy offers Miss New York, Jr., this week.

ALBERT S. L. HEWES.

CUES.

Juno Elizabeth Barrett, after settling her mother's affairs in Davenport, Iowa, has returned to Chicago.

A daughter was born to Mr. and Mrs. John Osborn at their home in New York city on April 10. Mr. Osborn is manager of the Astor Theatre.

The American Girl, a musical comedy by Frederick Chapin, Arthur Gillespie and Collin Davis, will be produced in Chicago on Aug. 4.

A new musical comedy, *The Alaskan*, by Harry Glard and Joseph Blethen, will be produced by John Cort in September.

Augusta Greenleaf, who plays Gretchen in *The Red Mill*, was taken ill on April 10. Her role was assumed by Kitty Howland.

Part of the proceeds of *The White Hen* on April 10 went to the benefit fund of the Philanthropic Hospital.

Sallie Fisher has been engaged for the prima donna role of *Rosabud* in *Noah's Ark*, and will open with that organization in Baltimore on April 22. The part of *Rosabud* was originally written for Miss Fisher by Clara Kummer, hence her withdrawal from the cast of *The Tattooed Man* to take up her present engagement.

The company that is to play Mrs. Wiggs of the Cabbage Patch in London gave trial performances at Troy and Poughkeepsie, N. Y., on April 10 and 11. The company sailed on the *Minneapolis* on April 12.

The run of *The Three of Us* at the Madison Square Theatre, will end on April 27, when the play will be sent on the road for a very short tour before opening in Chicago. It will have had 227 consecutive performances when the run ends.

Mary Hall, who has been playing the leading role with a touring company of *The Girl of the Golden West*, was taken ill with appendicitis on April 5. Jane Wheatley has taken Miss Hall's place in the company.

The engagement has been announced of Ida Chester Ried to John Blair. Miss Ried is a daughter of Mr. and Mrs. A. Bertrand Ried, of New York and Peekskill, and is well known in society.

Mrs. Cornelia A. Wirth was granted an interlocutory divorce decree from Louis F. Wirth by Justice Truax in the Supreme Court on April 9.

Ernest Lanson still playing Dave Lacy in *The Hair to the Hoar*.

AT THE THEATRES

(Continued from page 3.)

Blanche Stoddard was excellent as Agnes Rodman, and Irene Moon as Dora Prescott. Vera McCord was Kate Deland; Alice Butler, Mrs. Jane Prescott; Grace Cleveland, Mrs. Kirby, and Anna Wheaton, Lucy. Of the several scenes, the love making of Colonel Kip, with its many mishaps, humorous and pathetic, and the bank directors' meeting, where old-fashioned Mr. Pendleton saved the day, were the most effective. This week, *Lost Paradise*.

Marion Opera House Lord and Lady Algy.

Lord and Lady Algy was revived by the stock company, with excellent results, both in attendance and appreciation. The patron of this house who cannot find something to suit him or her in the weekly change of bill must indeed be hard to suit. In the leading roles of Lord and Lady Algy, Miss Paul McAllister and Beatrice Morgan had good opportunities, and played together in a most delightful manner. Miss Morgan has gained artistically through her long illness and her work shows a decided improvement since her return to the company. William Norton was extremely good as the Marquis of Quarmby, and bore himself with an aristocratic air quite in keeping with his surroundings. Dorothy Moore as Lady Pamela Mallison gave a distinctly clever performance, and Agnes Scott was a charming Estlin Mallison. Louise Randolph scored as Mrs. Tudway, and Mathilde Deshon filled the role of Mrs. Vokins most acceptably. Others in the cast were Peter Lang, George Howell, Alphons Ethier, Robert L. Hill and Dudley Hawley. Harry Johnson and Bender and Earle appeared between the acts. This week's play is *Her Great Match*.

At Other Playhouses.

FOURTEENTH STREET.—Charles T. Aldrich in *Secret Service* has pleased large audiences here last week. This week, *Eight Bells*.

AMERICAN.—Charles Howard, at the head of a lively company, appeared to large audiences in *Willard Holcomb's* musical play, in New York Town, last week. This week, *David Higgins* in *His Last Dollar*.

MAJESTIC.—Cyril Scott, in *The Prince Chap* came to this house last night for a short season, following *The Social Whirl*.

WALLACE'S.—Kyrle Bellows ended his engagement in *A Marriage of Reason* here on April 13, and last night Grace George made her first New York appearance as *Cyprienne* in *Divorcement*.

METROPOLIS.—George Sidney, in *Bugsy Izzy's* Vacation, was a popular attraction here last week. This week, *A Jolly Baron*.

GRAND OPERA HOUSE.—The Rogers Brothers in *Ireland* was last week's attraction at this house. This week, Joe Weber in *Dream City* and *The Magic Knight*.

MANHATTAN.—The Mills of the Gods ended its engagement here on April 13. The house is dark this week and may not be reopened.

YORKVILLE.—Jessie Bonstelle, heading a well selected company, appeared here last week in Sunday, playing the role originated by Ethel Barrymore. This week, *Sergeant Kitty*.

NEW STAR.—Harry Clay Blaney, in *The Boy Behind the Gun*, was a welcome attraction here last week, Mr. Blaney winning many new friends by his excellent performance of the role of Willie Live. This week, *Sweet Molly O*.

WEST END.—Arizona, well played by an evenly balanced company, was the attraction here last week. This week, *Parted on Her Bridal Tour*.

THIRD AVENUE.—The old melodrama, *The Silver King*, was given an adequate production by a good company last week. The cast was as follows: Wilfred Denver, Rogers Barker; Nellie Denver, Anna Leon; Clay Denver, Helen Denver; Ned Denver, Master Robert Tansey; Captain Herbert Skinner, Willard Bourman; Olive Skinner, Olive West; Henry Corbett, Phil Bishop; Daniel Jalka, Charles B. Hawkins; Sam Baxter, D. E. Benn; Elijah Coombes, Harry Pearson; Geoffrey Ware, A. W. Grass; Crippa, Frank Young; Parkyn, Thomas Slater; Binka, J. C. Norton; Porter, T. B. Marvin; Tubbs, Frank French; Railway Official, J. C. Smith; Susie, Jennie Mooney. This week, *When Women Love*.

HARVARD STUDENTS MADE TO APOLOGIZE.

At the first evening performance of Brown of Harvard at the Majestic Theatre, Boston, Mass., on April 8, certain Harvard students caused one of the most disgraceful disturbances ever seen in a theatre. Using Henry Woodruff's appearance with the Harvard "H" on his sweater as a pretext, they began bombarding the star and his company with missiles of every kind and drowned the artists' voices with their cries.

The police succeeded in arresting six of the most conspicuous of the offenders, which seemed to put an end to the remaining students. Mr. Woodruff would not, however, give them the satisfaction of ringing down the curtain and played the whole performance.

Following this behavior of certain students, the leaders of the four undergraduate classes at Harvard University appeared on the stage at the opening of the performance on the following day and publicly apologized on behalf of the students of the university for the occurrence.

Two of the arrested students were fined \$40 a-piece in the Police Court, while the cases of those who pleaded not guilty have been postponed. It is expected that some drastic step will be taken by the faculty to prevent the repetition of such acts, which necessarily reflect on the university as a whole.

As for the boys whose cases were continued, one was drunk, and being his first offence he was released in due process of law. Three were given fines of \$40 a-piece. Two who had lawyers and made a fight found a friend in Judge Murray, who found, when a quibble was raised, that throwing a lemon did not make an appreciable noise, and that, therefore, the complaint would not hold. Later in the week Thomas J. Barry, the lawyer, had a conference at the District Attorney's office regarding a charge of conspiracy to be brought forward with an attempt to secure an indictment before the Grand Jury.

THE THEATROGOERS' CLUB IN A PLAY.

The Theatrogoers' Club of America held its first public meeting at Duryea's, on Seventy-second Street, on April 14.

Edward Owings Towne, the president, explained the purpose of the society, which is to produce the work of amateur playwrights, and it is intended to present a play every Sunday evening. By Wits Outwitted, a farce-comedy by Mr. Towne, was presented with the following members in the cast: Dr. Le Roy R. Stoddard, Alexander Howell, Eugene S. Gehring, Mrs. Le Roy Stoddard, Anna McIntyre, Glenna Bonhotel, and Miss Wright. Next week the club will present *The Death of Tintagiles*, by Maurice Maeterlinck.

ELSIE JANIS SUE BY HER MANAGERS.

Decision was reserved in the Supreme Court on April 13 in the suit brought by Milton Aborn, Sargent Aborn, A. Lieber and George C. Tyler to restrain Elsie Janis from terminating her contract with them. Miss Janis, who has been featured in the Vanderbilt Cup and now receives \$725 a week, which will be increased to \$800 next season, is alleged to have received an offer of \$3,000 a week from Percy G. Williams to appear in vaudeville. Elsie Janis' mother is quoted as saying that sooner than have her daughter continue under the management of Lieber and Company she would accept a European tour.

THE ACTORS' FUND FAIR.

Further plans for the Actors' Fund Fair at the Metropolitan Opera House, May 6 to 11, including special displays to be made by the leading theatres and such organizations as the Professional Women's League, Twelfth Nighters, Actors' Church Alliance, Century Theatre Club, the Rainy Days, Actors' Society, the Landa, White Rats, Vaudeville Comedy Club, and the Green-room Club. Women of social prominence will conduct the floral, Teddy Bear and candy booths. Countess Elsie de Tourneay is coming to preside over the "Boosters' Booth," with her three-year-old son Cecil as its mascot, to sell unique souvenir buttons and badges.

Society is manifesting an active interest in the fair. Mrs. Stuyvesant Fish at the flower booth and Mrs. James Speyer at the candy booth will be assisted by young maids and matrons of social prominence.

Well-known actresses and women of society are dressing dolls for the dolls' house, presided over by Mrs. Claude Hagen and Mrs. Fred Ross. Mrs. George Gould donates Sweet Anne Page; Frances Starr, *The Rose of the Rancho*; Mrs. V. G. Jones, *Nannie in the Little Minister*; Edith Shyne, the heroine of *The Lion and the Mouse*; Antoinette Walker, the daughter in *The Music Master*; Catharine Countess, *The Belle of Mayfair*; Margaret Anglin and Elsie Janis, the parts they assume in *The Great Divide* and *The Vanderbilt Cup*. The Professional Women's League contributes a magnificent doll, and over one hundred others are pledged.

Bonci has autographed two hundred edition de luxe copies of the story of his life. David Warfield has autographed five hundred of his photographs in *The Music Master*. There will be photographs, at the Century Theatre booth, of every celebrity, living and dead, connected with the American stage for the past half century. Maud Madison's "motto booth" will have sentiments penned and signed by Mark Twain, Planchon, William Gillette, Francis Wilson, Mrs. Carter, Schumann-Heink, Gadski, Annie Russell, Sousa, and a score of others. Autograph collectors will find rare chances for selection.

Nick Norton, of the Hyde and Behman staff, has made a valuable donation of a very rare collection of old playbills of Philadelphia theatres fifty to sixty years ago. Each will be neatly framed and should bring a considerable sum.

The veteran guests of the Actors' Fund Home, on Staten Island, will have a booth for the sale of their personal handwork. Charles Gonzalez, an actor and singer for more than fifty years, has executed some excellent pen drawings. Eugene F. Eberle gives a doll to be dressed as Peter Pan by the women interested in the fair will meet in the Broadway Theatre this (Tuesday) afternoon to perfect their arrangements.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

Maud R. Sinclair was hostess at the tea served at headquarters last Thursday, and among those present were Mrs. A. Emil Skoog, Mrs. Kelly, Mrs. Agnes Burt, the Rev. F. J. C. Moran, Eliza B. Harris, Mrs. Hudson Liston, Samuel C. Morris, Esther A. Rolph, Lucille Lennon, Mrs. Kidder-Pierce, Mrs. Hannah Wyle, Mrs. Damon Lyon, Peter Flint, Lisbeth Masters, Irene Ackerman, Mrs. Rev. Thomas H. Hill, and the Rev. S. S. Mitchell.

It is expected that the "open door" social for the month of May will, to meet the convenience of members who would be otherwise engaged with the responsibilities of the Actors' Fund Fair and other immediate Chapter obligations, be held on Tuesday evening, May 21, at the usual place.

The ticket of the regular Nominating Committee of the National Council for the election occurring during the convention will be posted upon the National Council Bulletin by April 20. Delegates from any Chapter who may prefer to present different nominations have the right to do so from the floor at the time of the election. The Brooklyn Chapter announces a euchre for Friday afternoon, April 19, at 2:30 p. m., at their headquarters, Hotel Imperial. There will be handsome prizes, and tickets, 50 cents, may be obtained from Ida I. Ackerman, Secretary. On Tuesday evening, April 23, the same place at 8 o'clock there will be a social reception following the annual election of the Chapter. Members expecting to vote at this election will bear in mind that their dues must be paid. The Chapter will hold a religious service on Sunday evening, April 21, at 7:45, in the Church of the Redeemer, Fourth Avenue and Pacific Street. The Rev. T. J. Lacey, pastor of the church, and a well-known chaplain of the association, will be the preacher.

DAVENPORT THEATRE PLANS FILED.

Plans for the new Davenport Theatre, to be erected at Nos. 22, 24 and 26 West Sixty-third Street, New York City, were filed with the Building Department on April 13. The new theatre will accommodate about 900 people, the actual size being sixty by ninety and one-half feet, while the stage will be fifty-two by thirty-two feet. The facade will be on the lines of the old Drury Lane Theatre in London, and the total cost is estimated at \$150,000. Benjamin B. Dutton is the designer of the new playhouse, which it is thought will be devoted to a high class stock company, though no definite announcement of attractions has as yet been made.

THE HARKINS COMPANY GOES SOUTH.

The W. S. Harkins company arrived in Bermuda in time to open on the first of April, after an exciting experience in a storm at sea. This was the first dramatic company to visit the island this season, and business was very good during the two weeks' engagement there. The company was headed for Bridgetown, Barbadoes, Port of Spain, Trinidad, and Georgetown, Demerara, but owing to these islands being under quarantine the bookings were cancelled and the company sailed for St. John, N. B., on April 13.

EDUCATIONAL ALLIANCE PERFORMANCE.

The Educational Alliance on April 15 produced *The Prince and the Pauper* in the theatre of the Alliance Building in East Broadway. It was the first production of a series of plays to be given in the children's theatre of the Alliance. Mark Twain played the part of Miles Hendon, was cut short owing to lack of time. The play was admirably staged and presented, Meyer Braunstein, Nina Rappaport and George Silverstein giving a capital account of themselves.

SCANDINAVIAN STOCK COMPANY.

Ole Bang has been chosen leader of a company of Scandinavian actors to give performances in Brooklyn, Boston, Philadelphia and some smaller cities. The first appearance was made in Brooklyn on April 11, when a modern drama, *Mrs. Nini*, by Gustav Wild, was presented.

BOOKS AND MAGAZINES.

Members of Smith College...

let for three performances...

on April 8 and 9 for the...

fund of the college. The...

Claudius...

Hamlet...

Horatio...

Polonius...

Laertes...

Rosencrantz...

Guildenstern...

Marcellus...

Gertrude...

Bernardo...

Francisco...

A Captain...

First Player...

Second Player...

Priest...

Messenger...

First Gravedigger...

Second Gravedigger...

Ghost of Hamlet's Father...

Gertrude...

Opheila...

Player Queen...

Members of Smith College...

let for three performances...

on April 8 and 9 for the...

fund of the college. The...

Claudius...

Hamlet...

Horatio...

Polonius...

Laertes...

Rosencrantz...

Guildenstern...

Marcellus...

Gertrude...

Bernardo...

Francisco...

A Captain...

First Player...

Second Player...

Priest...

Messenger...

First Gravedigger...

Second Gravedigger...

Ghost of Hamlet's Father...

Gertrude...

Opheila...

Player Queen...

Members of Smith College...

let for three performances...

on April 8 and 9 for the...

fund of the college. The...

Claudius...

Hamlet...

Horatio...

Polonius...

Laertes...

Rosencrantz...

Guildenstern...

Marcellus...

Gertrude...

Bernardo...

Francisco...

A Captain...

First Player...

Second Player...

Priest...

Messenger...

First Gravedigger...

Second Gravedigger...

Ghost of Hamlet's Father...

Gertrude...

Opheila...

Player Queen...

Members of Smith College...

let for three performances...

on April 8 and 9 for the...

fund of the college. The...

Claudius...

Hamlet...

Horatio...

Polonius...

Laertes...

Rosencrantz...

Guildenstern...

Marcellus...

Gertrude...

TELEGRAPHIC NEWS

CHICAGO.

Mrs. Fiske Returns—The Awakening Produced—The Rocky Road to Dublin.

(Special to The Mirror.)

CHICAGO, April 15.

Olga Netherole produced an adaptation of Paul Hervieu's *Le Reveil*, under the title of *The Awakening*, at Powers' Theatre last Monday night. It was hardly successful, adding nothing to Miss Netherole's fame or fortune. Haste was evident, especially in the writing, which was often amateurish. The attempted seduction of the wife is talked of in language offensively plain, direct and common. This is one of the worst results of a general lack of skill in writing the play in English. The framework of an exceptionally strong emotional drama is seen, and a few absorbing and rousing situations were still hanging to it. The reviews of the play were not burdened with praise. The leading roles are Therese de Mege, wife of a Government official in Paris; Prince Jean, son and heir of Prince Gregoire, the deposed ruler of some European State, suggesting Roumania, Serbia, or Montenegro; Comtesse de Mege, mother-in-law of Therese; Rose, daughter of Therese; Roger de Foremant, of a wealthy Parisian family; Prince Gregoire, and the husband of Therese. Prince Jean is in love with Therese, Roger with Rose, and the old Comtesse and Prince Gregoire were lovers in their younger days but could not marry because of his royal position. Prince Gregoire has been driven from his country because of his despotism, but insurrectionists regain power for his family, the reputation of Prince Jean having been carefully spread as a liberal, modern, moderate man. The father comes to bring his son the call to the throne, but finds him enamored of Therese, a wife and mother. Prince Jean discards his chance to rule, ignores that the blood of patriots has been shed to get him a throne, and declares love is everything. Gossip about Therese and the Prince threatens to prevent the marriage of Rose and Roger. Therese's husband is deeply in love with her, and he wonders why she treats him coldly. Therese is persuaded to let her lover possess her, and a meeting, pleasantly arranged for before the eyes and ears of the audience in the first act, partly takes place in the second at a certain cottage. Here Prince Gregoire arrives in time to prevent disgrace and sends the wife and mother home to her husband and child after she has pounded doors and grabbed at men under the impression that Prince Jean is being slain in the next room. Prince Gregoire then has a scene with his son, who enters, showing the effects of the blow which felled him and the scuffle which sounded like murder, and was reported to Therese as such. This scene between father and son develops great strength and closes the second act with a general revival of interest. Therese, arrived home, has some appealing scenes with her husband and daughter. Prince Jean appears, but Therese decides for her family, leaving Prince Jean free to go back to his country and be king. Father and son are reunited, and Roger and Rose can marry.

Miss Netherole was convincing in the last act only, where the keynote was grief, not rage. Her scenes with her daughter and husband were beautifully done, and her acting was finely supplemented by Julian Boyce as the husband and Molly Pearson as Rose, both of whom were thoroughly natural and convincing. A leading man seldom has a more formidable task than Frank Mills had in the part of Prince Jean. He handled it skillfully, but his excellence was unavailing. Mary Relf as the Comtesse, and Charles Stevenson as the exiled monarch had grateful roles and played with dignity and strength.

Mrs. Fiske began her second engagement in Chicago this season to-night at the Grand Opera House in *The New York Idea*. The house was filled with a fine audience and there was as much enthusiasm as before over the play and the acting. A big advance sale indicates that people will be turned away as before.

May Homer began a Spring tour yesterday at the Bijou in a special production of *Fabio Roman* under the direction of Rowland and Clifford. Two big houses gave her a very cordial reception. Her company includes George Dayton, Guy Skinski, Wilber Atkinson, James Wall, Roy Laidlaw, Paul Anderson, Carl Carlson, and Carrie Weller. The manager is Frank Winch. Miss Homer will play *Sapho* Friday.

The Rocky Road to Dublin, with Barney Gilmore, drew good houses all week at the Columbus. Mr. Gilmore's dancing was cut on account of a street car accident, but he lost no personal popularity on that account. A pretty young Chicago girl, Marie Salisbury, who joined the company here, played Mollie very brightly and cleverly.

The stage version of the *Thaw* case, *A Millionaire's Revenge*, filled the Bijou twice a day last week. There was a capacity house Wednesday afternoon, and Manager Roche reported one of the big weeks of the season at his theatres.

The Eye Witness pleased fair houses at the Academy last week with its over-and-under-the-lake effects, fire scenes and its ever popular Bridget, St. George Hussey, who can hardly be excelled in a part of this character.

Low Fields, Blanch King, and Peter Dailley are looming on the horizon, due next week at the Garrick. The Music Master will be followed by a travesty of *The Music Master in About Town*.

Ellas Rothstein will head the Yiddish company at the International in the absence of Ellis Glickman, on tour in the West. Mr. Rothstein opened his engagement last Saturday night with *Madame Tangman* as leading woman. He will soon produce *The Master Musician*, the old German play similar to David's Violin and *The Music Master*.

Alfred Mayo, formerly with Joe Welch in *The Peddler*, has returned from Arizona, where he went for his health, and gone to Denver.

J. H. Gilmour, as director of the School of Acting of the Chicago Musical College, will present fourteen of his pupils at the Studebaker next Thursday afternoon, April 18, in a new play, *The Peacemaker*, by William B. Young. There are four acts, with scenes on an Illinois farm and in New York.

Several important openings take place to-night: Mrs. Fiske at the Grand Opera House, Viola Allen at Powers', the new play, *The Round Up*, with Maclyn Arbuckle, at McVicker's; Two Little Girls at the Studebaker, and Sam Bernard at the Illinois. Further notices next week.

Charles E. Evans, cleverly assisted by Charles H. Hopper, Elizabeth Barry, and Helena Phillips, furnished one of the most enjoyable acts on the bill at the Majestic last week. The George Arliss farcelet which Mr. Evans is using is an excellent acquisition for vaudeville, and as played by Mr. Evans and company produces almost continuous laughter while developing and maintaining a good deal of dramatic interest. The fashionable audiences at the Majestic voted it a hit.

Arthur Dunn and Marie Glazier found favor immediately at the Majestic last week. Mr. Dunn's comedy gifts and unusual supply of hitful business, with Miss Glazier's pleasing voice and personality, kept the big audience happy during the entire act. It was one of the hits of a good bill.

Manager D. H. Hunt, of the Chicago Opera House, will produce *The Second in Command* next week for his numerous clientele. The Message from Mars was admirably done last week and proved a strong attraction.

Manager Elizabeth Shober has selected Dora Thorne for the week of April 22, and held by the Enemy will follow.

The bills this week: Grand Opera House, Mrs. Fiske; Illinois, Sam Bernard; Studebaker, Two Little Girls; Garrick, David Warfield; Powers, Viola Allen; Colonial, Belle of Mayfair; McVicker's, *The Round Up*; Whitney Opera House, *Knight for a Day*; La Salle, Time, Place, and Girl; Great Northern, Rays in Down the River; Chicago Opera House, Too Much Johnson; Bar, Temple, The Christian; People's, All the Comforts of Home; Marlowe, Two Orphans; Criticism, Big-Hearted Jim; Alhambra, Eye Witness;

Bijou, May Homer in *Fabio Roman*; Academy, Cole and Johnson; Columbus, Four Huntings; Calumet, Land of Cahuns; Howard's, Stock; Pekin, Dr. Dope; International, Yiddish Stock. Buster Brown, under direction of the Buster Brown Amusement company, with Master Alice as Buster and Alf Grady as Tiger, drew a succession of overflowing houses at the Great Northern last week, including a number of extra matinees.

Manager Milward Adams informs *The Mirror* that the total receipts for the Metropolitan grand opera engagement were about the same as last year. There were vacant seats early in the week, but the big house was sold out in the latter half. Aida and La Boheme seemed the most popular bills.

OTIS COLBURN.

BOSTON.

Captain Brassbound's Conversion—The Girl in White—Plans for the Summer.

(Special to The Mirror.)

BOSTON, April 15.

Only one important change in bill is made in town to-night. The newcomer was Ellen Terry, whose engagement at the Hollis opened with *Captain Brassbound's Conversion*. The last time that Irving came to Boston Miss Terry was missing, but the enthusiasm to-night showed that she was not forgotten by any means. The house was distinctly fashionable in its make-up, and the engagement opened with every promise of being a notable one. Next week, *The Good Hope* and *Nance Oldfield* will bring her American tour to a close, after playing a few of the New England cities on her way to New York, where she will sail for home.

Ramsay Morris' new play, *The Girl in White*, has been splendidly received at the Tremont, and, although a little handicapped by details at the opening of the engagement, the piece has made good in every way. It has strong dramatic moments, and the character drawing is of interest. Pauline Frederick has been doing good work in the leading role, dividing honors with Orrin Johnson, and Amy Ricard, Eleanor Moretti and the other principals add much to the effectiveness of the play.

Brown of Harvard, too, has added an interesting bill to the local stage. It is a clean-cut bit of acting that Henry Woodruff gives as the hero. He has excellent support.

Coming Thro' the Rye shows to advantage upon the larger stage and in the larger auditorium of the Boston. The musical comedy is one of the liveliest shows of the season. No limit of the stay here at the Boston is in sight. Frank Lalor and Stella Mayhew are the leaders in the production, and the cast is well picked.

The Second Mrs. Tanqueray is the latest modern play of the stock company season at the Castle Square, and in this work Thale Lawton had some of the best opportunities of the season. Especially good was she in the stronger scenes of the last two acts, where the best opportunities were afforded. Howell Hansel was fine, as always, and the smaller characters showed the excellence of the organization. Much *Ado About Nothing* will follow, and then comes the opera season.

Woman Against Woman is the play for the week at the Bowdoin Square, with the stock company. Souvenir pictures of Charlotte Hunt will be given on Friday.

George Sidney is a prime favorite at the Globe, and his return there this week in *Busy Day's Vacation* in second edition form served to attract a large audience.

At the Grand Opera House Young Buffalo is the play. By all odds the most discussed affair in Boston during the past week has been the Harvard rowdism which developed in the course of the opening performance of Brown of Harvard at the opening night at the Majestic, and which had its sequel in the police court succeeding mornings during the week.

If all young Boston does not go upon the stage it will not be the fault of the new dramatic schools which are to be started. First, Howell Hansel, the leading man at the Castle Square, is to retire from the stage upon the conclusion of the Spring season and a vaudeville engagement at Keith's and will devote himself to building up a new school. About the same time Mary Sanders, who has been with John Craig all the past season, will start another.

It looks as if there would be another stock company in town. John Sainpola, who was at one time a popular player at the Castle Square and who has been in the West since leaving here, has been in town, and, it is understood, has secured the Boston, where he will establish a body of players, the most notable member being Lillian Lawrence, who has been on the Pacific Coast, but played a notable, but brief, engagement with John Craig at the Globe last summer. This will be a longer engagement, and will start up again all the many Lillian Lawrence clubs of the suburbs. Mr. Sainpola, of course, will have the heaviest, and Charles Miller, formerly of the Bowdoin Square, but now at the Castle Square, will be the leading man. Alice of Old Vincennes will be the first play, and there will be eight performances a week.

John Craig closed his road tour with his stock company last week and is now back in town rehearsing for the Summer season at the Globe, which will open in a fortnight with *The Heart of Maryland*.

Frank Lalor, of *Coming Thro' the Rye*, is to star next season. He received the completed manuscript of his play last week, and it is called *A Noble Turk*. The book is by George W. Hobart, with music by A. Baldwin Sloane. Will J. Block will be his manager.

Hugh F. McNally, formerly dramatic critic of the Boston Herald, has been appointed publicity promoter for Wonderland, which will open on Memorial Day.

From Manager Conried's statements in New York it seems that \$70,000 was received from the grand opera season at the Boston. Surely that was enough to assure the return next Spring.

Everyman was given by the Beta Theta Pi fraternity players of Boston University last week, the innovation being that Everyman was given by a man, while heretofore an actress has always played it in Boston. The player was William C. Patterson.

Duplicate tickets were sold to a Hebrew benefit at the Grand Opera House the other night by the promoters of the entertainment, and as a result when the house got full there came near being a riot.

No further attempts to sell the Winthrop School property on Tremont Street will be made at present by Mayor Fitzgerald.

An interesting revival will be made by the Hasty Pudding Club of Harvard during the coming season in *Dido and Aeneas*, by Owen Wister, author of *The Virginian*. This was the first of the Hasty Pudding burlesques, and led the way to a long series of extravaganzas at Harvard. Mr. Wister's class has its twenty-fifth reunion, so that the revival is doubly timely, since the original production was in 1882.

Early May will see an abundance of musical shows in town with the Castle Square company established. *The Time*, *The Place*, and *The Girl* at the Tremont, Richard Carle in *The Spring Chicken* at the Colonial, and The Rogers Brothers in *Ireland at the Hollis*.

JAY BENTON.

BALTIMORE.

In the Bishop's Carriage—James K. Hackett—A Doll's House—General Notes.

(Special to The Mirror.)

BALTIMORE, April 15.

Jessie Busby appears at Ford's presenting in the Bishop's Carriage. A reproduction of *The Old Homestead* will come to Ford's next week. James K. Hackett is seen at the Academy in *The Walls of Jericho*. Next week, Harry Bulger in the *Walls of Jericho*, Noah's Ark.

The Viola Gillette opera company in *The Girl and the Bandit* are at the Auditorium. The opera is well given, Leonie Paine, Viola Gillette, and George J. Macfarlane doing particularly

well. Next attraction will be Tom, Dick, and Harry.

An *Outlaw's Christmas* entertains the patrons of Blaney's. At the close of the week it will give place to *The Master Workman*.

A melodrama entitled, *Women Who Dare*, is at the Holiday Street, where it will be followed by *Sign of the Cross*.

Percy Hawwell and the George Fawcett company present *Ibsen's Doll's House* at Alhambra's. East Lynne has been selected as the play for next week.

HAROLD RUTLEDGE.

PHILADELPHIA.

The Snow Man Was Favored—Mantell in Repertoire—Gossip.

(Special to The Mirror.)

PHILADELPHIA, April 15.

Bertha Kalich closed her successful engagement in the Kreutzer Sonata at the New Lyric Theatre, where she scored a genuine triumph. Her acting is a revelation. *The Snow Man*, the latest Shubert production, was seen here for the first time this evening at the Lyric and welcomed by a large, well-pleased house. The company numbers seventy-two people, headed by Willie Edouin, Vera Michelena, Harry Farleigh, Albert Parr, Fred Walton, Ida Hanley, William Blalodell, Henry Vogel, and Flavia Arcadio. It is a gorgeous production. Thomas W. Ross in *The Other Girl* comes May 6.

Fifty Miles from Boston is in its third and final week at the Broad Street Theatre to fair returns. Frank Daniels will follow April 22 for two weeks.

Robert Mantell opened to-night at the Chestnut Street Opera House. As this house will play vaudeville beginning April 22, Mr. Mantell's second and last week has been transferred to the Garrick Theatre, as also all the other Chestnut Street bookings to follow via Olga Netherole, April 29; Noah's Ark, with Harry Bulger, May 13. Mr. Hopkins is in its second and last week at the Garrick.

His Honor the Mayor is drawing well at the Walnut Street, and remains indefinitely.

Williams and Walker in *Abyssinia* opened to-night for a two weeks' stay at the Park Theatre to a packed house. The Mayor of Laughland follows April 29 for an extended run.

Red Feather, with Cherish Simpson, is at the Grand Opera House. *The Girl and the Bandit*, with Viola Gillette, arrives April 22; Nat M. Wills 29.

Queen of the Highlanders pleases the patrons at the National. Texas, April 22.

Sunday is on the boards this week at the Girard Avenue Theatre, with Jessie Bonstelle, Alexander Von Mitzel, and an excellent company.

Byrne Brothers in *Eight Bells* follows. The Master Workman received favorable attention at Forepaugh's. Race for Life follows: People's Theatre has *The Gambler* of the West, with a daily street parade. Nellie, the Beautiful Clock Model, next week.

Hart's Kensington Theatre: Popular Jessie Mae Hall is in her third and final week, presenting *The Girl Out West* with a good cast. Wedded, but No Wife, follows.

Blaney's Arch Street Theatre presents *A Fight for Love*, with Robert Fitzsimmons and Julia May Gillett. The Peddler arrives April 22.

Lacey and Speck's Standard Theatre Stock company is giving a first-class representation of *Big-Hearted Jim*. N. S. Wood, supported by the stock, in *Orphans of New York* next week.

Dumont's Minstrels at the Eleventh Street Opera House are out with the latest hit, *Five Minutes from Manayunk*; or, *The Belle of the Carpet Mill*. Hughey Dougherty and Vic Richards are in their glory.

Elbert Hubbard is entertaining a large crowd to-night at the Academy of Music. His subject is "Doctors, Lawyers, and Preachers."

Faust, by the Philadelphia Operatic Society tomorrow evening at the Academy of Music will prove one of the events of the season.

Ben Greet and company in *Shakespearean* plays will be at the Academy of Music April 23 and for the balance of the week.

The Chestnut Street Theatre is still closed.

S. FERNBERGER.

ST. LOUIS.

Low Fields Peter Pan—The Clansman—The Girl Raffles—Local Gossip.

(Special to The Mirror.)

ST. LOUIS, April 15.

Low Fields and his New York company came to the Garrick this week in a double bill, *About Town* and a travesty on *The Music Master*. The underline is Thomas Ross in *The Other Girl*.

Peter Pan is filling an engagement at the Olympic Theatre this week and is a tremendously successful place here.

The offering of the Century this week to Thomas Dixon, Jr.'s play, *The Clansman*. The District Leader is the next attraction.

Over at the Grand there is something of a departure from the productions that are usually billed at the Market Street Theatre in the offering by Cecil Spooner and a company of Charles E. Blaney's piece, *The Girl Raffles*.

Havin's has a Lincoln J. Carter melodrama called *Down Mobile*, this week.

For the first time in several years the James Boys in Missouri play is back in town. There are two or three clever scenic presentations.

The principal musical event of the season will occur at the Odeon this week. The Corried Grand Opera company of New York will present a repertoire of four popular operas. Aida will be given Wednesday evening; *Madam Butterfly*, Thursday afternoon; *Tannhauser*, Thursday evening, and *La Boheme*, Friday evening. Caruso will appear in *Aida*. Bessie Abbott will be seen in *La Boheme*. Geraldine Farrar will have the title role in *Madam Butterfly* and in *Tannhauser*. Madame Rappold, Madame Fremstad, Madame Allen and others will appear.

The closing Apollo concert of the season will be given at the Odeon to-morrow night. Mrs. Anna Taylor-Jones, contralto, of New York, and Arthur Hartmann, Hungarian violinist, will be the attractions of note.

Rudolph Ganz, the Swiss pianist, was soloist for the Morning Choral Club at the Odeon Saturday night.

CHARLES E. HUGHES.

WASHINGTON.

Bertha Kalich—The Hypocrites—Man and Superman—General Notes—Gossip.

(Special to The Mirror.)

WASHINGTON, April 15.

To-night Bertha Kalich scored a success at the Belasco Theatre in *The Kreutzer Sonata*, under the direction of Harrison Grey Fluke. De Wolf Hopper opens a return engagement April 29, presenting *Wang and El Capitain*.

The Hypocrites, Henry Arthur Jones' masterpiece, is this week's attraction at the New National Theatre. To-night's performance was a benefit performance for the United Hebrew Charities. Next Monday, Olga Netherole in a week of repertoire.

Man and Superman had a strong opening at the Columbia Theatre to-night. Ezra Kendall follows.

Kathryn Purnell continues at the Majestic Theatre. This week's bill is *The Belle of Richmond*. Next week, Faust.

At the annual meeting of the stockholders of the Columbia Theatre Company of Washington, in Alexandria, Va., Joseph E. Lockett and William J. Dwyer were re-elected managers.

College club performances close the week at the Belasco.

Sunday nights, April 14, 21, and 28, the Margaret Bell company occupy the National Theatre in *Refo' an' Aftah de Wah*, a song and story entertainment of the South.

Manager William H. Kapley, of the National Theatre, who has been ill, is once more able to attend to his business.

The appearance of the Adam Forepaugh and

EMILIE NELVILLE.



Photo Hayes, Detroit, Mich.

Emilie Melville, whose picture appears above, is a prominent member of Keith and Proctor's Fifth Avenue Stock company. Last week she appeared as the Grand Duchess in *Her Great Match* and won the approval of her audiences by her fine portrayal of the character.

Sells Brothers' Big American Circus is billed for four performances at Fifteenth and H. streets, North East, April 29 and 30. JOHN T. WARD.

CINCINNATI.

Blanche Bates—Forbes Robertson—Metropolitan Opera Company—Notes.

(Special to The Mirror.)

CINCINNATI, April 15.

Blanche Bates, after an absence of three years from the local stage, produced her play, *The Girl of the Golden West*, at the Lyric to-night.

Forbes Robertson and Gertrude Elliott opened a week's engagement at the Grand to-night with *Bernard Shaw's Antony and Cleopatra*. Later in the week they will give two performances of *Mice and Men*, and we will also have our first glimpse of Mr. Robertson's Hamlet. Maude Adams follows in *Peter Pan*. Viola Allen in repertoire, April 29.

The Metropolitan Opera company opened its brief season at the Music Hall to-night with *Aida*. Tannhauser will be sung at a matinee to-morrow, and Hansel and Gretel in the evening will close the engagement.

The Forepaugh Stock company revived *Arrah na Pogue* at the Olympic yesterday, and the various members of the company acquitted themselves splendidly, especially Herschel Mayall, Ida Adair, Walter Gilbert, and Wilson Hummel.

Grace Cameron is at the Walnut in *Dolly Dimples*.

The Governor's Pardon had its first presentation at the Lyceum yesterday and pleased exceedingly.

A Millionaire's Revenge is proving an attractive offering at Heuck's.

H. A. SUTTON.

PITTSBURGH.

The Burglar and the Lady—Marie Cahill—James O'Neill—General Notes—Gossip.

(Special to The Mirror.)

PITTSBURGH, April 15.

At the Bijou James J. Corbett was well received in *The Burglar and the Lady*. Billy B. Van in *Putay in Politics* comes next week.

Marie Cahill, supported by a splendid company, played *Marrying Mary* at the Wilson to-night. Fifty Miles from Boston follows.

Leola Rivers is at Blaney's to-day. *The Way of the Transgressor* is the underline.

At the Belasco the Tully Marshall company presented *Zira*. Amelia Gardner gave a good performance of the heroine. Facing the Music will be next week's bill.

At the Alvin James O'Neill was seen in *Monte Cristo*. Following, *Our New Minister*.

The Bachelor Club, featuring the Marcus Twins and Harry Hastings and Viola Sheldon, entertained to-day at the Gaiety. Next week, *The World Beaters*.

The Academy offers Miss New York, Jr., this week.

ALBERT S. L. HEWES.

CUES.

Juno Elisabeth Barrett, after settling her mother's affairs in Davenport, Iowa, has returned to Chicago.

A daughter was born to Mr. and Mrs. John Osborn at their home in New York city on April 10. Mr. Osborn is manager of the Astor Theatre.

The American Girl, a musical comedy by Frederick Chapin, Arthur Gillespie and Collin Davis, will be produced in Chicago on Aug. 4.

A new musical comedy, *The Alaskan*, by Harry Girard and Joseph Blithen, will be produced by John Cort in September.

Augusta Greenleaf, who plays Gretchen in *The Red Mill*, was taken ill on April 10. Her role was assumed by Kitty Howland.

Part of the proceeds of *The White Hen* on April 10 went to the benefit fund of the Philanthropic Hospital.

Sallie Fisher has been engaged for the prima donna role of Rosebud in *Noah's Ark*, and will open with that organization in Baltimore on April 22. The part of Rosebud was originally written for Miss Fisher by Clare Kummer, hence her withdrawal from the cast of *The Tattooed Man* to take up her present engagement.

The company that is to play Mrs. Wiggs of the Cabbage Patch in London gave trial performances at Troy and Poughkeepsie, N. Y., on April 10 and 11. The company sailed on the *Mississippi* on April 13.

The run of *The Three of Us* at the Madison Square Theatre, will end on April 27, when the play will be sent on the road for a very short tour before opening in Chicago. It will have had 227 consecutive performances when the run ends.

Mary Hall, who has been playing the leading role with a touring company of *The Girl of the Golden West*, was taken ill with appendicitis on April 5. Jane Wentley has taken Miss Hall's place in the company.

The engagement has been announced of Ida Chester Ried to John Blair. Miss Ried is a daughter of Mr. and Mrs. A. Bertram Ried, of New York and Peekskill, and is well known in society.

Mrs. Cornelia A. Wirth was granted an interlocutory divorce decree from Louis F. Wirth by Justice Truax in the Supreme Court on April 9.

Ernest Lanson still playing *Dave Lacy* in *The Hair to the Moorah*.

AT THE THEATRES

(Continued from page 3.)

Blanche Stoddard was excellent as Agnes Rodman, and Irene Mann as Dora Prescott. Vera McCord was Kate Delahed; Alice Butler, Mrs. Jane Prescott; Grace Cleveland, Mrs. Kirby, and Anna Wheaton, Lucy. Of the several scenes, the love making of Colonel Kip, with its many mishaps, humorous and pathetic, and the bank directors' meeting, where old-fashioned Mr. Pen-dleton saved the day, were the most effective. This week, *Last Paradise*.

Harlem Opera House: Lord and Lady Algy.

Lord and Lady Algy was revived by the stock company, with excellent results, both in attendance and appreciation. The patrons of this house who cannot find something to suit him or her in the weekly change of bill must indeed be hard to suit. In the leading roles of Lord and Lady Algy, Charles Cleveland, Paul McAllister and Beatrice Morgan had good opportunities, and played together in a most delightful manner. Miss Morgan has gained artistically through her long illness and her work shows a decided improvement since her return to the company. William Norton was extremely good as the Marquis of Quensby, and bore himself with an aristocratic air quite in keeping with his surroundings. Dorothy Rosemore as Lady Pamela Mallison gave a distinctly clever performance, and Agnes Scott was a charming Millie Mallison. Louise Randolph scored as Mrs. Tudway, and Mathilde Deshon filled the role of Mrs. Volkins most acceptably. Others in the cast were Peter Lang, George Howell, Alphonse Ethier, Robert L. Hill and Dudley Hawley. Harry Johnson and Bender and Elsie appeared between the acts. This week's play is *Her Great Match*.

At Other Playhouses.

FOURTEENTH STREET.—Charles T. Aldrich in *Secret Service* Sam pleased large audiences here last week. This week, *Eight Bells*.

AMERICAN.—Charles Howard, at the head of a lively company, appeared to large audiences in *Willard Holcomb's* musical play, in New York Town, last week. This week, *David Higgins* in *His Last Dollar*.

MAJESTIC.—Cyril Scott, in *The Prince Chap* came to this house last night for a short season, following *The Social Whirl*.

WALLACE'S.—Kyrle Bellew ended his engagement in *A Marriage of Reason* here on April 13, and last night Grace George made her first New York appearance as *Cyprienne* in *Divorcement*.

METROPOLIS.—George Sidney, in *Busy Izzy's* Vacation, was a popular attraction here last week. This week, *A Jolly Baron*.

GRAND OPERA HOUSE.—The Rogers Brothers in *Ireland* was last week's attraction at this house. This week, Joe Weber in *Louise City* and *The Magic Knight*.

MANHATTAN.—The Mills of the Gods ended its engagement here on April 13. The house is dark this week and may not be reopened.

YORKVILLE.—Jessie Bonstelle, heading a well selected company, appeared here last week in Sunday, playing the role originated by Ethel Barrymore. This week, *Sergeant Kitty*.

NEW STAGE.—Harry Clay Blaney, in *The Boy Behind the Gun*, was a welcome attraction here last week. Mr. Blaney winning many new friends by his excellent performance of the role of Willie Live. This week, *Sweet Molly O*.

WEST END.—Arizona, well played by an evenly balanced company, was the attraction here last week. This week, *Parted on Her Bridal Tour*.

THIRD AVENUE.—The old melodrama, *The Silver King*, was given an adequate production by a good company last week. The cast was as follows: Wilfred Denver, Rogers Barker; Nellie Denver, Anna Leon; Clay Denver, Helen Mooney; Ned Denver, Master Robert Tansey; Captain Herbert Skinner, Willard Bourman; Olive Skinner, Olive West; Henry Corbett, Phil Bishop; Daniel Jalkos, Charles B. Hawkins; Sam Baxter, D. E. Benn; Elijah Coombes, Harry Pearson; Geoffrey Ware, A. W. Grass; Binks, J. C. Young; Parkyn, Thomas Slater; Binks, J. C. Norton; Porter, T. B. Marvin; Tubbs, Frank French; Railway Official, J. C. Smith; Susie, Jennie Mooney. This week, *When Women Love*.

HARVARD STUDENTS MADE TO APOLOGIZE.

At the first evening performance of Brown of Harvard at the Majestic Theatre, Boston, Mass., on April 8, certain Harvard students caused one of the most disgraceful disturbances ever seen in a theatre. Singing Henry Woodruff's appearance with the Harvard "H" on his sweater as a pretext, they began bombarding the star and his company with missiles of every kind and drowned the artists' voices with their cries.

The police succeeded in arresting six of the most conspicuous of the offenders, which seemed to but infuriate the remaining students. Mr. Woodruff would not, however, give them the satisfaction of ringing down the curtain and played the whole performance.

Following this behavior of certain students, the leaders of the four undergraduate classes at Harvard University appeared on the stage at the opening of the performance on the following day and publicly apologized on behalf of the students of the university for the occurrence.

Two of the arrested students were fined \$40 a-piece in the Police Court, while the cases of those who pleaded not guilty have been postponed. It is expected that the matter will not be allowed to rest there, and that some drastic step will be taken by the faculty to prevent the repetition of such acts, which necessarily reflect on the university as a whole.

As for the boys whose cases were continued, one was drunk, and being his first offence he was released in due process of law. Three were given fines of \$40 a-piece. Two who had lawyers and made a fight found a friend in Judge Murray, who found, when a quibble was raised, that throwing a stone did not make an appreciable noise, and that, therefore, the complaint would not hold. Later in the week Thomas J. Barry, the lawyer, had a conference at the District Attorney's office regarding a charge of conspiracy to be brought forward with an attempt to secure an indictment before the Grand Jury.

THE THEATREGOERS' CLUB IN A PLAY.

The Theatregoers' Club of America held its first public meeting at Duryea's, on Seventy-second Street, on April 14.

Edward Owings Towne, the president, explained the purpose of the society, which is to produce the work of amateur playwrights, and it is intended to present a play every Sunday evening. By Wits Outwitted, a farce-comedy by Mr. Towne, was presented with the following members in the cast: Dr. Le Roy R. Stoddard, Alexander Howell, Eugene S. Gehring, Mrs. Le Roy Stoddard, Anna McIntyre, Glenna Bonhotel, and Miss Wright. Next week the club will present *The Death of Tintagiles*, by Maurice Maeterlinck.

ELSIE JANIS SUE BY HER MANAGERS.

Decision was reserved in the Supreme Court on April 12 in the suit brought by Milton Aborn, Sargent Aborn, A. Liebler and George C. Tyler to restrain Elsie Janis from terminating her contract with them. Miss Janis, who has been featured in *The Vanderbilt Cup* and now receives \$725 a week, which will be increased to \$800 next season, is alleged to have received an offer of \$3,000 a week from Percy G. Williams to appear in vaudeville. Elsie Janis' mother is quoted as saying that sooner than have her daughter continue under the management of Liebler and Company she would accept a European tour.

THE ACTORS' FUND FAIR.

Further plans for the Actors' Fund Fair at the Metropolitan Opera House, May 6 to 11, including special displays to be made by the leading theatres and such organizations as the Professional Woman's League, Twelfth Nighters, Actors' Church Alliance, Century Theatre Club, the Rainy Days, Actors' Society, the Lambs, White Rats, Vaudeville Comedy Club, and the Green-room Club. Women of social prominence will conduct the floral, Teddy Bear and candy booths. Countess Elsie de Tourney is coming to preside over the "Boaters' Booth," with her three-year-old son Cecil as its mascot, to sell unique souvenir buttons and badges.

Society is manifesting an active interest in the fair. Mrs. Stuyvesant Fish at the flower booth and Mrs. James Speyer at the candy booth will be assisted by young maids and matrons of social prominence.

Well-known actresses and women of society are dressing dolls for the dolls' house, presided over by Mrs. Claude Hagen and Mrs. Fred Ross. Mrs. George Gould donates Sweet Anne Page; Frances Starr, *The Rose of the Rancho*; Mrs. W. G. Jones, *Nanette* in *The Little Minister*; Edith Shayne, the heroine of *The Lion and the Mouse*; Antoinette Walker, the daughter in *The Music Master*; Cathrine Coulton, *The Belle of Mayfair*; Margaret Anglin and Elsie Janis, the parts they assume in *The Great Divide* and *The Vanderbilt Cup*. The Professional Woman's League contributes a magnificent doll, and over one hundred others are pledged.

Boni has autographed two hundred edition de luxe copies of the story of his life. David Warfield has autographed five hundred of his photographs in *The Music Master*. There will be autographs at the Century Theatre booth, of every celebrity, living and dead, connected with the American stage for the past half century. Maud Madison's "motto booth" will have sentiments penned and signed by Mark Twain, Planchon, William Gillette, Francis Wilson, Mrs. Carter, Schumann-Helck, Gaskill, Annie Russell, Sousa, and a score of others. Autograph collectors will find rare chances for selection.

Nick Norton, of the Hyde and Behman staff, has made a valuable donation of a very rare collection of old playbills of Philadelphia theatres fifty to sixty years ago. Each will be neatly framed and should bring a considerable sum.

The veteran guests of the Actors' Fund Home, on Staten Island, will have a booth for the sale of their personal handwork. Charles Gonzales, an actor and singer for more than fifty years, has executed some excellent work. Eugene F. Eberle, who will be dressed as Peter Pan by the woman interested in the fair will meet in the Broadway Theatre this (Tuesday) afternoon to perfect their arrangements.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

Maudie B. Sinclair was hostess at the tea served at headquarters last Thursday, and among those present were Mrs. A. Emil Skoog, Mrs. Kelly, Mrs. Agnes Burt, the Rev. F. J. C. Moran, Eliza B. Harris, Mrs. Hudson Liston, Samuel C. Morris, Esther A. Rolph, Lucille Lennon, Mrs. Klidder-Pierce, Mrs. Hannah Wyle, Mrs. Damon Lyon, Peter Flint, Lisette B. Masters, Irene Ackerman, Mrs. Lettie Ford, Mrs. J. B. Ferguson, and Mrs. Edyth Totten McGrath.

The attention of members is especially called to the change of place found necessary for the monthly reception of the Chapter, which, owing to previous engagement of the Parish Hall of Zion and St. Timothy Church in other interests, will be held, by the courtesy of the vicar, at St. Christy's Parish Hall on Thursday, April 25, at 2:30 p.m. The April service will be held at the Church of Zion and St. Timothy, 334 West Fifty-seventh Street, on Sunday evening, April 21. The preacher will be the Rev. Dr. Joseph Rushton, of the New York Chapter.

The first of the "open door" socials of the New York Chapter was well attended at St. Christy's Parish Hall. Among those present were Mrs. Claude Hagen, Eliza B. Harris, Mrs. Middleton, Mrs. Hudson Liston, the Rev. Thomas H. Sill, and the Rev. S. S. Mitchell. It is expected that the "open door" social for the month of May will, to meet the convenience of members who would be otherwise engaged with the responsibilities of the Actors' Fund Fair and other immediate Chapter obligations, be held on Tuesday evening, May 21, at the usual place.

The ticket of the regular Nominating Committee of the National Council for the election occurring during the convention will be posted upon the National Council Bulletin by April 20. Delegates from any Chapter who may prefer to present different nominations have the right to do so from the floor at the time of the election. The Brooklyn Chapter announces a euchre for Friday afternoon, April 19, at 2:30 p.m., at their headquarters, Hotel Imperial. There will be handsome prizes, and tickets, 50 cents, may be obtained from Ida I. Ackerman, Secretary. On Tuesday evening, April 23, at the same place, 8 o'clock, there will be social reception following the annual election of the Chapter. Members expecting to vote at this election will bear in mind that their dues must be paid. The Chapter will hold a religious service on Sunday evening, April 21, at 7:45, in the Church of the Redeemer, Fourth Avenue and Pacific Street. The Rev. T. J. Lacey, pastor of the church, and a well-known chaplain of the association, will be the preacher.

DAVENPORT THEATRE PLANS FILED.

Plans for the new Davenport Theatre, to be erected at Nos. 22, 24 and 26 West Sixty-third Street, New York City, were filed with the Building Department on April 13. The new theatre will accommodate about 900 people, the actual size being sixty by ninety and one-half feet, while the stage will be fifty-two by thirty-two feet. The facade will be on the lines of the old Drury Lane Theatre in London, and the total cost is estimated at \$150,000. Benjamin B. Davenport is the designer of the new playhouse, which it is thought will be devoted to a high class stock company, though no definite announcement of attractions has as yet been made.

THE HARKINS COMPANY GOES SOUTH.

The W. S. Harkins company arrived in Bermuda in time to open on the first of April, after an exciting experience in a storm at sea. This was the first dramatic company to visit the island this season, and business was very good during the two weeks' engagement there. The company was booked for Bridgetown, Barbadoes, Port of Spain, Trinidad, and Georgetown, Demerara, but owing to these islands being under quarantine the bookings were cancelled and the company sailed for St. John, N. B., on April 13.

EDUCATIONAL ALLIANCE PERFORMANCE.

The Educational Alliance on April 15 produced *The Prince and the Pauper* in the theatre of the Alliance Building in East Broadway. It was the first production of a series of plays to be given in the children's theatre of the Alliance. Mark Twain, who narrated how he had many years ago played the part of Miles Hendon, was cut short owing to lack of time. The play was admirably staged and presented, Meyer Braunstein, Nina Rappaport and George Silverstein giving a capital account of themselves.

SCANDINAVIAN STOCK COMPANY.

Ole Bang has been chosen leader of a company of Scandinavian actors to give performances in Brooklyn, Boston, Philadelphia and some smaller cities. The first appearance was made in Brooklyn on April 11, when a modern drama, *Mrs. Miml*, by Gustav Wild, was presented.

BOOKS AND MAGAZINES.

CLARA LAUGHLIN. *THE MAKING OF A COMEDIAN*. By Clara E. Laughlin. Charles Scribner's Sons, New York.

No novel of recent years contains so true a picture of the real life of the actor as this simply told story of the career of a "star." The author evidently has an intimate knowledge of her subject, and expresses herself so convincingly that one is led to believe that the story is a genuine biography—perhaps autobiography—instead of a work of imagination. She exhibits a certain dramatic skill in writing not ordinarily found in novelists. She tells much by suggestion rather than by narrative, yet she never permits her narrative to become hazy or to appear unfinished.

The story opens in a small New England town, where Felicity, a little girl, is found by a great, good comedian. It goes on to tell how the old man gave the child her first lessons in acting, started her on her career with all the equipment his wisdom could afford; how Felicity grew up, became famous and all the while lacked nothing that other people had; how she married in search of sympathy, how her husband was killed defending her, and how at last she found happiness.

It is a good, strong, human character, with human faults, that the author has drawn, and one surrounded by human philosophy. There is not a page in the book that does not hold attention, and not a passage that hints of dullness. The book is not an epoch-making novel by any means, but it is far more purposeful and a good deal better told than most of the current fiction. Four illustrations, in colors, by Alice Barber Stephens add to the attractiveness of the volume; that every one in the profession might read to advantage.

Clara Laughlin.

CLARA LAUGHLIN. *THE MAKING OF A COMEDIAN*. By Clara E. Laughlin. Charles Scribner's Sons, New York.

No novel of recent years contains so true a picture of the real life of the actor as this simply told story of the career of a "star." The author evidently has an intimate knowledge of her subject, and expresses herself so convincingly that one is led to believe that the story is a genuine biography—perhaps autobiography—instead of a work of imagination. She exhibits a certain dramatic skill in writing not ordinarily found in novelists. She tells much by suggestion rather than by narrative, yet she never permits her narrative to become hazy or to appear unfinished.

The story opens in a small New England town, where Felicity, a little girl, is found by a great, good comedian. It goes on to tell how the old man gave the child her first lessons in acting, started her on her career with all the equipment his wisdom could afford; how Felicity grew up, became famous and all the while lacked nothing that other people had; how she married in search of sympathy, how her husband was killed defending her, and how at last she found happiness.

It is a good, strong, human character, with human faults, that the author has drawn, and one surrounded by human philosophy. There is not a page in the book that does not hold attention, and not a passage that hints of dullness. The book is not an epoch-making novel by any means, but it is far more purposeful and a good deal better told than most of the current fiction. Four illustrations, in colors, by Alice Barber Stephens add to the attractiveness of the volume; that every one in the profession might read to advantage.

Was Ralph Waldo Emerson the originator of the Baconian theory? *New Shakespeareans* for April (The Shakespeare Press, Westfield, N. J.) contains the opening chapter of Dr. Appleton Morgan's autobiography, in which he discusses this question and gives many curious facts tending to prove that Mr. Emerson disbelieved in Shakespeare's authorship of the plays and was the actual originator of all the anti-Shakespeare theories. There is also a sketch of the career of the sixth Earl of Derby was the actual Shakespeare. Henry Pemberton, Jr., suggests that the gentleman of Normandy, Lamont, whose prowess as a beau sabreur was used by the King to incite Hamlet to fence with Laertes, can be identified as an actual historical personage. Dr. Platt continues his examination of the Northumberland manuscript.

To the *Theatre Magazine* for April William Griffith contributes an article on the fatal fascination of playwrighting, and Harry P. Mawson presents facts about the theatre ticket speculator. Ada Patterson has one of her entertaining interviews, the chat being with Jessie Millward. There is an interesting account of Fernanda Eilcock, and Henry P. Goddard gives reminiscences of Jefferson and Florence. Benjamin De Casseres considers the art of Novelli, and there is an account of Elizabeth Schöber, a noted woman manager. The pictures include a portrait in colors of Frances Starr in *The Rose of the Rancho*, with others of the Italian baritones, Sammarco, William H. Crane, Ellis Jeffreys in *She Stoops to Conquer*, Mary Shaw in Mrs. Warren's Profession, Katharine Grey, Florence Rockwell, Henry Miller, Madame Gadel, Geraldine Farrar, Louise Homer, Frank Mills, Novelli, Frank Daniels and scenes from plays.

NATIONAL CONSERVATORY OF DRAMATIC ART.

On Friday afternoon at the Berkeley Lyceum the National Conservatory of Dramatic Art gave a public rehearsal under the direction of F. F. Mackay. Before commencing Mr. Mackay asked the indulgence of the audience in connection with the scenery, saying it was really a secondary matter when compared to articulation, pronunciation and acting.

Faint Heart Never Won Fair Lady was well given by Miriam Simons, Frances M. Watson, Adele Hurley, Annette R. Waters, E. Louise Humiston and Agnes M. Small. La Danse de la Poupée was very prettily given by Clara J. Horton and Miss Monroe. Miss Horton's impersonation of the doll that comes to life being very clever.

Too Wise to Woo Peaceably afforded both Miss Waters and Miss Small opportunities to prove their abilities. Lillian C. Heskamp and Helen Wilmar were forceful in their rendering of the third act of *Mary Stuart*.

An extremely funny farce by F. F. Mackay, entitled *Pupils' Popular Preparatory*, and in which all the girls took part, brought the rehearsal to a close.

The commencement exercises followed. Miss Walther's rendering of Moszkowski's waltz on the piano being greatly appreciated. The salutatory and valedictory were spoken by Misses Humiston and Frances M. Watson, respectively, in each case the enunciation being particularly good. Mary Shaw was to have delivered an address, but was unable to be present, so the afternoon ended with the presentation of the diplomas by Mr. Mackay.

The class of 1907 consists of Adele Hurley, E. Louise Humiston, Annette R. Waters and Frances Watson.

FAY TEMPLETON TO RETIRE?

It was stated last week that Fay Templeton would permanently retire from the stage at the end of her present season in *Forty-five Minutes* from Broadway. Miss Templeton was married last summer to William Patterson of Pittsburgh, and will make her future home at her husband's country place near that city. Her season has four more weeks to run.

HAMLET BY COLLEGE GIRLS.

Members of Smith College Club presented plans for three performances at Carnegie Hall on April 8 and 9 for the benefit of the library fund of the college. The cast was as follows:

Claudius	Julia
Hamlet	Edith Hendon
Horatio	Allice Faulkner
Polonius	Emma Robinson
Laertes	Edith Vandenberg
Ophelia	Caroline Van der Voort
Rosencrantz	Anna Gilman
Guildenstern	Mary T. Jones
Marcellus	Edith
Bernardo	Charlotte
Francisco	Katherine de la Vergne
A Captain	Margaret Stone
First Player	Allice Morgan Wright
Second Player	Frances May Pol
Newsboy	Jessie Wadsworth
Messenger	Mary Vardine McFee
First Gravedigger	Bessie Leland Warren
Second Gravedigger	Mary Robinson
Ghost of Hamlet's Father	Ella Mosher Dunham
Gertrude	Katherine de la Vergne
Ophelia	Hazel Josephine Goss
Player Queen	Hazel Merritt Gates

The attendance at all three performances taxed the capacity of the auditorium, and the commendable acting of the young graduates deserved the close attention it received. The principals made up with earnestness what they lacked of skill, and the play was given a reverent presentation. Most of the young women took part in the same tragedy when it was given at Northampton last Spring as the seniors' dramatic offering. Miss Kearns gave a dignified, intelligent portrayal of the leading role, and all of the other important characters were satisfactorily played.

Others who took part as soldiers, courtiers, etc., were: Alice Gilbert Raymond, Dorothy Watters, Eleanor Daniels, Mabel Watson Kent, Mary Vardine McFee, Grace Potter Reynolds, Sara Franklin Richards, Bertha Myers Atkins, Edith Gilmore Johnston, Esther Porter, Hannah De Rothschild Scharp, Helen Wright, Jessie Chase, Antoinette Putnam-Cramer, Adele Hurley, Amy Ferris, Frances May Pol, Pauline Sperry, Elizabeth Adams, Emma West Durke, Helen Winslow Durke and Henrietta Sperry.

The production was given under the direct management of the Finance Committee of the Smith College Club of New York, consisting of Edith Edwina Rand, Mrs. James A. Webb, Jr., and Marion Eliza Dodd. Chairmen of special committees were: Helen Jackson Pomeroy, Brooke Van Dyke, Blanche Hall, Frances May Pol, Pauline Sperry, Alice Gilbert Raymond, Maude Barrows, Dutton, Margaret Coe and Eleanor Curran. Alfred Young was stage director. Henry Dike Sleeper was in charge of the music, part of which was written by Amy Grace Maher, '06, and arranged for orchestra by Jennie Pears, '06.

ACTORS' SOCIETY BENEFIT.

The Actors' Society held its annual benefit on April 9 at the Hudson Theatre. In spite of very inclement weather the house was well filled, and a merry audience applauded a splendid and very generous programme. A *Bliss of Glory*, by Paul Armstrong, started the ball rolling, and an excellent cast showed off the sketch to advantage. The artists were Henry Harmon as Dr. Pritchard, Dean Sainpolis as Dr. Full, Stanley Dark as Mr. Northam, Robert Mackay as Brock, and Holbrook Blinn as "A Man." Charles Bigelow, with his song, "In Washington," made a great hit, while Maude Raymond, with a German interpretation of "I Would if I Could, but I Can't 'Cos I'm Married Now," and "Bill Simmonds" brought down the house.

Louie Mann, together with Lotta Faust and William F. Carroll, gave the now famous scene and smile song from *The White Hen* in their inimitable way. Victor Herbert, who was accorded an ovation, played three "cello solos," following the great storm scene from *Brewster's Millions*, evoking great enthusiasm.

It was some time before the applause that greeted Miss Barrymore allowed her connecting Bernard's one-act play, *Carrots*, which proved a splendid performance. Her cast including Bruce McCrea, Lucille Watson and Mary Nash. Adele Ritchie sang, and the benefit closed with the presentation of a Gentle Jury by Arice Bates. The gentle jury consisted of Mrs. W. G. Jones, Emily Rigi, Dorothy Russell, Laura Burt, Ruth Holt Boucicault, Esther Lyons, Ann Warrington, Amber Lawford, Jane Courthouse, Laura Alberta, Ida Mullie and Marion Ballou, while the Sheriff was played by Burr McIntosh, who kindly consented to appear for this one performance.

In the course of the afternoon, Ralph Delmore, the president of the society, in a few well chosen words made the object of the society and the work accomplished by it clear to every one present, and he also clearly proved the necessity of the society having its own home, the present offices at 114 West Fortieth Street having shortly to be vacated.

The gross receipts of the benefit netted about \$1,900, and all things, especially the weather, considered, this was most satisfactory. The proceeds are to be devoted to the building fund.

GOSSIP.

A special memorial performance in honor of the eightieth anniversary of the birth of Lew Wallace was given by the Ben Hur company at the Academy of Music on April 10. The chorus sang several appropriate numbers at the close of the play.

Etta Hawkins (Mrs. William Morris) has returned to the stage this week as a member of her husband's stock company at the Lincoln Square Theatre. She is playing her original role of Cinderella in *The Last Paradise*.

Rev. Francis J. Clay Moran, chairman of the Law Committee of the Actors' Church Alliance, was taken ill on Broadway last Thursday and removed to Bellevue Hospital. Later he was taken to his hotel, where he recovered.

Hattie Williams will probably appear next season in a new play by Clyde Fitch, with music. She will open her season in *The Little Cherub* and take up the new play later in the year.

Under the direction of Donald McDonald, a company consisting solely of amateurs gave a performance of a musical medley entitled *The Echo of the Halls at the York*. (Pa.) Opera House on April 9 in aid of the Woman's Club. Selections were taken from the best known musical comedies of the year, and the principal parts included Mrs. John Hays Findlay, Mrs. Franklin Spahr, Marie Parkhurst, Louise Wilkin, Maud Williams, Camilla Steig, Amelia Hines, Louis Spahr, Joseph Kendall, Edward Parkhurst and Donald McDonald.

Under the auspices of the Rebekahs, *The Child of the Regiment* was produced at Foster's Theatre, Des Moines, Iowa, on April 5, Hazel Kirk leading a competent cast.

Jet Hahlo, who has been Heinrich Corried's private secretary at the Metropolitan Opera House this year, has been engaged for a small role in *Glee*, with Nance O'Neil. It will be her stage debut.

Silver souvenirs were distributed at the Hackett Theatre on April 8, where Rose Stahl celebrated her two thousandth performance of the role of Patricia O'Brien. At the close of the third act Miss Stahl was presented with a laurel wreath by the author, James Forbes. Henry B. Harris, the manager, cabled from London, "Patricia, mayoummer, God bless you. May your shadow never grow less."

Donald McLaren's Indian drama, *The Redskin*, was produced in Glasgow, Scotland, on April 8 under the title of *The Last of His Race*. H. Reeves-Smith and an all English cast appeared in the play.

Margaret Mayo's dramatization of "The Marriage of William Ash" is to be produced in London at an early date.

Kyrle Bellew's waltz that he thought stolen by pickpockets was found by a Hippodrome usher and returned intact to the actor.

THE NEW YORK DRAMATIC MIRROR



(ESTABLISHED JAN. 4, 1893.)

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, PRESIDENT.

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

CHICAGO OFFICE:

(Otis L. Colburn, Representative)
69 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-page \$45; Half-page \$90; One page, \$180.
Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion; \$1.50 a line for three months. Five lines the smallest card taken.
Reading Notice (marked "S" or "E"), 10 cents a line.
Charges for inserting for trials furnished on application.
"Preferred" positions and black electrotypes subject to extra charge.
Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
The Mirror office is open to receive advertisements every Monday until 5:30 p. m.

SUBSCRIPTION.

One year, \$6; six months, \$3; three months, \$1.75. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$8.50 per annum, postage prepaid.

Telephone number, 30 Bryant.

Registered office address, "Dramatic Mirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Norman's Tourist Agency, 25 Haymarket, E. W.; American Exchange, 2 Northumberland Ave., W. C.; In Paris at Brantôme, 15 Avenue de l'Opéra; In Liverpool, at Lumsden, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 1835, 1837, 1839, 1841, 1843, 1845, 1847, 1849, 1851, 1853, 1855, 1857, 1859, 1861, 1863, 1865, 1867, 1869, 1871, 1873, 1875, 1877, 1879, 1881, 1883, 1885, 1887, 1889, 1891, 1893, 1895, 1897, 1899, 1901, 1903, 1905, 1907, 1909, 1911, 1913, 1915, 1917, 1919, 1921, 1923, 1925, 1927, 1929, 1931, 1933, 1935, 1937, 1939, 1941, 1943, 1945, 1947, 1949, 1951, 1953, 1955, 1957, 1959, 1961, 1963, 1965, 1967, 1969, 1971, 1973, 1975, 1977, 1979, 1981, 1983, 1985, 1987, 1989, 1991, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019, 2021, 2023, 2025, 2027, 2029, 2031, 2033, 2035, 2037, 2039, 2041, 2043, 2045, 2047, 2049, 2051, 2053, 2055, 2057, 2059, 2061, 2063, 2065, 2067, 2069, 2071, 2073, 2075, 2077, 2079, 2081, 2083, 2085, 2087, 2089, 2091, 2093, 2095, 2097, 2099, 2101, 2103, 2105, 2107, 2109, 2111, 2113, 2115, 2117, 2119, 2121, 2123, 2125, 2127, 2129, 2131, 2133, 2135, 2137, 2139, 2141, 2143, 2145, 2147, 2149, 2151, 2153, 2155, 2157, 2159, 2161, 2163, 2165, 2167, 2169, 2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 2831, 2833, 2835, 2837, 2839, 2841, 2843, 2845, 2847, 2849, 2851, 2853, 2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 3103, 3105, 3107, 3109, 3111, 3113, 3115, 3117, 3119, 3121, 3123, 3125, 3127, 3129, 3131, 3133, 3135, 3137, 3139, 3141, 3143, 3145, 3147, 3149, 3151, 3153, 3155, 3157, 3159, 3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 394

THE USHER



The *Denver Republican* in an editorial avers that *The Mirror* went "some distance out of its way to take the hide of an observer who declared that musical comedies and such light and frothy attractions" attract three-quarters of the playgoing public for the reason that the average citizen prefers "amusement" in his leisure hours.

The *Republican* believes there is truth in this statement as to three-fourths of the playgoing public. It says there is no reason why the lighter forms of theatrical entertainment "should not be clever and original," but concludes that there is little cleverness or originality in the writers of such pieces. "Most of our lighter productions, instead of being kindly, and spiced with gentle satire, are coarse, vulgar, and stupid," adds the *Republican*. "Conversations savor of the knock-out comedian school of the vaudeville theatres, and when lyrics are supplied they are inane. 'Light' entertainment, indeed! Such productions are the heaviest and dullest things imaginable. The weakness of words and music is screened by gorgeous costuming, elaborate scenic effects, and wonderfully drilled choruses of pretty women. But even these artifices will not avail. The ghastly skeleton peeps through, in spite of all the property man and the stage director can do." Surely here is an arraignment. But if what the *Republican* says in the foregoing is true, does it still insist that three-fourths of the theatregoing public patronize such things?

Here is a familiar device, chronicled in the *Ironton, Ohio, Register*:

A representative of the Nixon-Zimmerman Theatrical Trust was in the city Saturday afternoon in consultation with the owners of the new hotel property on South Third Street. These people are desirous of building a theatre in this city, and their representative has been here several times looking over the field. As yet nothing definite has developed, but results are looked for in the near future.

Has the Trust been unsuccessful in an attempt to secure the Masonic Theatre in Ironton? Probably. And will its phantomic enterprise, projected probably to frighten some one, take shape?

In what small city on existing maps did the Trust ever erect a theatre?

A large audience in the new Auditorium at St. Paul, referred to in *The Mirror* last week, witnessed the transformation of a great hall seating 10,000 persons into a theatre with a seating capacity of less than half that number, on the first occasion of a public demonstration of the possibilities of the building. The *St. Paul Press* thus describes the marvel:

At a signal from A. H. Stem, the architect of the building, the electric motor concealed from view was started and the cables attached to either of the sixty-ton masses of steel which go to make up the movable boxes tightened. Each side of the house began moving toward the center, including the audience, slowly but surely, the ends of the boxes nearer the stage moving in graceful curves, the end further from the stage remaining stationary. Ladies and gentlemen remained in the boxes as they were swung out, and there was nothing to indicate the power which was accomplishing the transformation except the muffled noise of the electric motor. As the boxes began moving outward, the scene shifted as began their work. The sectional sides were erected around the chairs of the orchestra, the canvas ceiling was lowered to meet the sides, and when the boxes had reached their destination, the stage setting was all in place. Then came the lowering of the proscenium sides. A section of the ceiling on either side of the proscenium opening began to descend. It was discovered that each section carried with it a long frame structure covered with asbestos and exactly fitting the ends of the boxes. When the proscenium sides were in place the spectators realized that instead of sitting in one end of a big convention hall they were sitting in a theatre, with the stage, while looking small, yet having a proscenium opening of sixty feet and a depth in proportion.

The occasion was a concert by a symphony orchestra, and the acoustics of the theatre were found to be perfect.

A cablegram from Rome to the New York *Sun* the other day conveyed the report that Gabriele d'Annunzio had refused an offer of \$16,000 to deliver eight lectures in South America. It was followed by a cablegram in the *Times* on Sunday to the effect that the tender was for lectures in this country. Whatever the objective point, this would be the respectable honorarium of \$2,000 per lecture, yet d'Annunzio is said to have replied, as per the *Sun* cablegram, "I have no wish to brave the ocean for a box of cigars," while

the *Times* informant spoke of "a few packets of cigarettes" instead of the cigars.

This may not be accepted as a suggestion that the Italian poet pays \$16,000 per box for his cigars, or a few packets of cigarettes, nor that he would accept the invitation for a sum relatively as much greater than \$16,000 as that sum is beyond the ordinary price of a good box of cigars, or a modest number of cigarettes.

Poets are notional persons who inevitably must deal largely with the imagination.

And still another very old actor—probably the oldest!

J. J. McCloskey calls attention to a poem recently published from the pen of Simcoe Lee, entitled "Advice From an Old Actor," written to his niece when she contemplated becoming an actress.

Mr. Lee, who by many is thought to have departed from earthly scenes, is still living in Kingston, Canada, aged 80 years.

SAPPHO AND PHAON FOR BERTHA KALICH.

Harrison Grey Fluke has secured the stage rights of *Sappho and Phaon* from Percy Mackaye, its author, and Madame Bertha Kalich will appear in it as Sappho next season. The play, a poetic tragedy, while preserving in technique the ancient unities and in subject matter dealing with legendary and historical persons of the time 600 B. C., is in no sense archaic. It is essentially a modern drama, whose plot—woven of a few large, distinct characters—reveals a passionate love story. It is set in a single scene, the exterior of a Greek temple overlooking the Aegean Sea. During the action, temple, olive grove, shore and sea are seen successively in the brilliance of day, by moonlight and in the mists of dawn.

Madame Kalich's powers of tragic impersonation will be fully drawn upon by the role of Sappho, whose requirements exceed those of Monna Vanna, in which she appeared last year, and she is preparing to devote several months to its study. It will be the most difficult and at the same time the most grateful part she has essayed since she adopted the American stage.

In Mr. Mackaye's play the matchless Lesbian poetess is a vivid, vital figure that harmonizes with the spirit of her own writings, and that rounds out into a perfect embodiment of passion, beauty and genius the fragmentary Aeolic records and legends preserved to us. Sappho attained among ancient women a position wholly unique. Plato called her the Tenth Muse. Others called her "The Poetess" as Homer was called "The Poet." The Lesbians stamped her figure upon their coins. Alcæus addressed her as "the violet crowned, pure, sweetly smiling Sappho." Solon, hearing one of her poems, prayed that he might not see death until he had learned it. She was called "The Child of Aphrodite and Eros, nursing of the Graces and Persuasion, pride of Hellas, peer of Muses, companion of Apollo." In his "Studies of the Greek Poets," Symonds says: "Of all the poets of the world, of all the illustrious artists of all literatures, Sappho is the one whose every word has a peculiar and unmistakable perfume, a seal of absolute perfection and inimitable grace. In her art she was unerring."

Sappho, as a matter of fact, did more to elevate and emancipate her sex than any other woman of antiquity. She taught women the joys of intellectual freedom, and she preached and practiced the worship of the beauties of nature, love and life. She has been slandered throughout the centuries, like all other great idealists and innovators, but she stands unscathed and honored on a pinnacle of commanding fame—a figure solitary and tragic. Mr. Mackaye is an enthusiastic lover of the work and character of Sappho, and he has found in her an inspiring subject for his drama.

Mr. Fluke has completed arrangements to produce *Sappho and Phaon* in October next at the Lyric Theatre in New York. He will surround Madame Kalich with the best actors available. He has commissioned Percy Anderson, the noted London artist, to design the costumes.

E. S. WILLARD RETURNS TO ENGLAND.

E. S. Willard sailed for England on the *Kaiser Wilhelm* last Tuesday. He completed his season at Cleveland on the Saturday night before. It is not his expectation to return to America for several years, and he will never again make a professional tour in this country, but will extend west of the Alleghenies. Late in the season that resolution was formed as the result of his growing dislike of "touring," and his discontent with the present system of theatrical direction, which he regards as wholly inimical to dramatic art. He therefore announced that his engagements in the various Western cities would mark his last appearance there and began saying good-bye to the public friends who have been so loyal in devotion to him for the past sixteen years.

Everywhere Mr. Willard played to large audiences who greeted him with affectionate enthusiasm and said their farewells in a way that did not admit of any doubt of the strength and genuineness of the friendship which he is held by his public. Such demonstrations, in a city which he rarely known in the theatre, and the actor could not have failed to appreciate them as the ample reward of his years of fidelity to the higher principles of his profession during the many years of his American experience. The pleasant climax was reached in Cleveland, when, after saying good-bye to the audience, he was surrounded on the stage by the thirty members of his company, who presented him with a magnificent loving cup on which their names were engraved.

Mr. Willard intends to enjoy life for a year in entire freedom from stage worries or obligations, and has declined several attractive offers for his appearance in London that were made as soon as his intention not to return to this country next season was made known. After another year or two Mr. Willard may return to America in order to play farewell engagements in New York, Boston, Philadelphia, Washington and adjacent cities, but beyond that he will never play in the United States again. Should this mean his retirement from the stage altogether, he has an ample fortune as the fruits of his long and admirable career.

FAVERSHAM'S MANAGER FINED.

At New Bedford, Mass., on April 13, Harry Lindley, manager of the Squaw Man company, was fined \$25 for violating the law prohibiting the employment of children under fourteen years of age after 7 o'clock at night. The authorities forbade the appearance of a ten-year-old child, but failing to obtain a substitute the management decided to employ the child and take the consequences.

HATTIE WILLIAMS SUES PUBLISHERS.

In the Supreme Court, on April 13, Hattie Williams brought suit against Funk and Wagnalls, publishers, to restrain them from printing her picture in the *Circle Magazine*. The picture is used in conjunction with an advertisement, and, according to Miss Williams, without her consent. Decision was reserved.

AN INTERVIEW WITH BERNHARDT.

Her Appreciation of American Players—We Need a Dramatic Conservatory, She Says—Mrs. Fluke Expresses Herself on This Question.



Sarah Bernhardt, in a noteworthy interview obtained in Paris the other day by the American correspondent, Francis Warrington Dawson, discussed our actors and the needs of our stage. The distinguished French artist said she regarded American girls as possessing in an eminent degree the essentials that make actors—natural grace and charm, beauty, personal magnetism and the power of verbal expression. What is urgently needed, however, is a training school of the first class, a dramatic conservatory to inculcate the finer phases of technique.

"When I was on my last American tour," Madame Bernhardt said, "quite a number of girls came asking permission to recite before me, so that I might judge if the stage held any future for them. Every single one of them had some truly fine quality in her, and if you had to hear many girls from all parts of the world recite, as I do, you would appreciate what this means, and what a tribute it is to native histrionic art in the United States."

But American girls labor under one serious disadvantage, the lack of a national conservatory.

"When they are over twenty they make up their minds that they would like to be actresses, and they then start work on the stage; but it takes some years for them to acquire the elements of their profession, and they have passed the formative age before they have become thoroughly familiar with what they are to do or to avoid."

In France girls enter the conservatory at fourteen or fifteen; by the time they are nineteen they have mastered the rules, they have learned taste, and, above all, they know how to manage their voices.

"This is the crucial thing for the young actor or actress. Many break or wear their voices before reaching the period when they are really capable of using them, and then there is nothing more to be done. I now have in my conservatory class a girl of exceptional parts, but whose voice leaves her little hope of achievement. Before coming to me she played in the provincial theatres and tried to fill them without knowing how; so now her organ breaks and rages constantly."

Incidentally, Madame Bernhardt gave her ideas as to American players whose work she had witnessed. What she said led the interviewer to ask: "Then in America we could find no one among our own actresses to drill the younger generation?"

"On the contrary," answered Bernhardt, "you have one very great artist who would set an admirable example, and there are several others, each good in his line. Mrs. Fluke I consider unquestionably the first among your dramatic artists. She has an excellent training, strong inspiration, powerful magnetism; she is furthermore clever and a profound thinker. One can feel that nothing is accident with her, but she goes down into the psychology of her impersonations. I must say that she occasionally appears to me a little fantastic; certain attitudes, movements and intonations might even be called commonplace—there is too much of the 'bourgeoisie' about her; but this does not keep her from being a very great actress."

After speaking of other American players of whose work she knew, Bernhardt said: "Then there is Richard Mansfield, an actor who stands out among the very best; and John Drew, whose talent is remarkable. All these and some others would render valuable services in the American conservatory which I dream of seeing founded. If I can help with it, I shall, as I am sure many of my French colleagues would; but we could only give occasional lectures, as the language would be an impediment."

"England could render you more service than France in this. Mrs. Kendal and Lady Bancroft would do admirably as exponents of their two categories of acting. Failing the conservatory, budding American actors and actresses would do well to follow a course in Paris, as students in painting and music do, since in France we have an artistic atmosphere centuries old, and art cannot thrive and develop without its atmosphere."

"But the United States is capable of forming this atmosphere, since it already has the talent, and it is worthy of being independent in this as in everything else. After the conservatory there will be another thing to found—a national theatre. When I was in America I talked about this with Mr. Corried, so eager was I to see it started. It is inadmissible that the American Government, always to the fore in questions bearing on the public good, and ever an example to Europe, should keep its eyes closed to art, the most powerful of mediums for teaching the public."

Mrs. Fluke on the Conservatory Idea.

Mrs. Fluke, asked to state her views of Madame Bernhardt's assertion that the American stage needs at the present time more than any other thing a national training school to develop actors, furnishes them in the following words:

"Madame Bernhardt is right in saying that an art atmosphere should be developed in the United States, and that although we have talent in abundance, we are hampered by the lack of a great dramatic conservatory to train it along approved and systematic lines. It is shameful that our Government, despite its watchful care for the material interests of the people, shows as little enlightenment regard for the civilizing influences of the higher forms of art than is shown by even the smaller countries of Europe. Our Government does practically nothing to foster art of any kind."

"Under the old dramatic régime, in what were known as the 'palmy days,' the conditions provided practical training for actors. It was a crude and unscientific training, no doubt, but it gave invaluable experience and produced technical facility. Young actors served an arduous apprenticeship—learned their trade, as it were—under competent directors, and they were obliged to qualify for each round of the ladder they sought to climb. If they had talent and intelligence, that school of the actual theatre made them skillful players in course of time, and they ultimately reached the sphere for which they were fitted."

"To-day no such school exists. The virtual banishment of the repertoire, the disappearance

of the real stock companies, the placing of the part for a long period, the extinction of the old genuine stage directors—all these things have contributed to deprive the young player of the schooling necessary to sound achievement. The stage is infested by a horde of young actors who have never had the opportunity to ground themselves in the rudiments of the dramatic art, and whose natural talent is often hopelessly cramped or distastefully perverted. As the game goes on, and the actors who obtained the thorough training that the old conditions afforded pass from the scene, the descent toward the level of commonplace and mediocrity becomes more and more appreciable."

"A national dramatic conservatory—perhaps patterned after the Paris Conservatoire, but with certain particulars adjusted to meet the special requirements of the American theatre, and to conform to the spirit of modernity that typifies the best dramatic aspirations of the time—would rescue our stage from the lamentable conditions that prevail. Such a conservatory would afford technical training. Its curriculum would include all those branches in which our young actors are mostly deficient—voice placing and culture, declamation, dancing, pantomime, fencing, etc., besides the study of dramatic literature. The science of the stage would be taught, mental insight stimulated and proficiency demanded and acquired in technique, which is the foundation upon which talent can rear its edifice of imagination and passion. The elements of music, painting and sculpture must be seriously studied. Why not the elements of the art of acting? Too much of the acting of to-day is like playing the piano by ear, the 'artist' in ignorant self-complacency striking the wrong note with a loud and firm touch."

"We have several dramatic schools in this country, and they are in some cases beneficial as far as they go; but they do not go very far. Having a commercial purpose their doors are open to any novice who can pay the cost of tuition, wherefore many of their graduates are not qualified for a dramatic career. An endowed conservatory, free from the necessity of depending for support upon the fees of the students, would be in a position to sift the wheat from the chaff at the very threshold of the stage door. And that would not be its least value."

AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies were incorporated with the Secretary of State at Albany last week: The Herald Square Amusement Company, New York, with a capital of \$5,000, to carry on the business of theatre proprietors; also to own and dispose of plays and provide for all kinds of performances. The directors are Fred Black, Charles Miller and W. N. Salisbury, New York. Novelty Theatre Company, Brooklyn, capital \$5,000, organized to erect and control theatres, opera houses, etc., and to employ performers and singers, and deal in plays; directors, F. G. Williams, J. J. Mahoney and W. H. D'Este, Brooklyn. The American Music Stores, New York, was incorporated on April 8 with a capital of \$25,000 for the purpose of organizing, managing and controlling stores throughout the United States for the sale and exchanging of musical compositions. The following are named directors: Frederick A. Mills, F. B. Haviland, Charles K. Harris, Leo Feist and Isadore Witmark, New York. Kersands' Famous Minstrels, New York, was incorporated April 10, capital \$5,000; directors, Billy Kersands, Louise Kersands and S. B. McIn, New York.

DONALD HEATH'S UNFORTUNATE HEIGHT.

Donald Heath, a member of the New York Town, was arrested after the performance at the American Theatre, on April 13, because of his slight resemblance to a thief wanted by the police of Chicago. He was immediately released by the Magistrate when he came up for examination. His only crime seems to be his height, which has misled detectives in Pittsburgh and Cleveland, as well as in New York. He says he is getting very tired of playing a forced role.

CURRENT AMUSEMENTS.

Week ending April 20.
ACADEMY OF MUSIC—Run Run—4th week—57 to 64 times.
ALHAMBRA—Vaudeville.
AMERICAN—His Last Dollar.
ASTOR—The Ambitious Man. Alcott—3d week—17 to 24 times.
RELIANCE—The Rose of the Rancho—21st week—153 to 160 times.
BERKELEY LYCEUM—Closed April 13.
BIJOU—Alla Nazimova in *Comtesse Coquette*—2d week—4 to 11 times; Fri. mat.—A Doll's House—4th time.
BROADWAY—Anna Held in *The Parisian Model*—21st week—145 to 151 times.
CARNegie HALL—Musical Recitals.
CASINO—Louis Mann in *The White Hen*—6th week—9 to 16 times.
CIRCLE—Vine, Woman and Song—20th week.
COLONIAL—Vaudeville.
CRITERION—Frank Daniels in *The Tattooed Man*—5th week—50 to 65 times.
DALY—Richard Carle in *The Spring Chicken*—91 times, plus 3d week—17 to 24 times.
DEWEY—Gaiety Girls Burlesquers.
EMPIRE—Ethel Barrymore in *His Excellency the Governor*—3d week—13 to 20 times.
FOURTEENTH STREET—New Eight Bells.
GARDEN—Closed April 6.
GARRICK—William Collier in *Caught in the Rain*—10th week—122 to 129 times.
GOTHAM—Richard Carle in *The Spring Chicken*.
GRAND OPERA HOUSE—Joe Weber in *Dream City* and *The Magic Knight*—102 times each, plus 9 times.
HACKETT—Bessie Stahl in *The Cherry Lady*—45 times, plus 27th week—215 to 222 times.
HARLEM OPERA HOUSE—Stock co. in *Her Great Match*.
HERALD SQUARE—Eddie Foy in *The Orphan*—2d week—9 to 15 times.
HIPPODROME—Neptune's Daughter and *Pioneer Days*—20th week.
HUDSON—Brewster's Millions—67 times, plus 5th week—27 to 34 times.
HURTIG AND SEANON'S MUSIC HALL—Parisian Widows Burlesquers.
HYVING PLACE—Erlene Menchen—7th time; Mit Vergessen—3 times; Geliebte Menchen—2 times.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
KEITH & PROCTOR'S 21ST STREET—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Stock co. in *Her Great Match*.
KEITH & PROCTOR'S 36TH STREET—Vaudeville.
KEITH & PROCTOR'S 125TH STREET—Vaudeville.
KNICKERBOCKER—Montgomery and Stone in *The Red Mill*—50th week—225 to 242 times.
LIBERTY—Eleanor Robson in *Salomy Jane*—13th week—48 to 94 times; Wed. mat.—Merely Mary Ann—8th time.
LINCOLN SQUARE—William Morris Stock in *The Last Paradise*.
LONDON—Sam Devere's Own.
LYCEUM—Arnold Daly in *The Boys of Company B*—2d week—9 to 16 times.
LYRIC—The Road to Yesterday—113 times, plus 1st week—1 to 8 times.
MADISON SQUARE—The Three of Us—27th week—212 to 219 times.
MADISON SQUARE GARDEN—Burnum and Bailey's Circus—last week.
MAJESTIC—Cyril Scott in *The Prince Chap*—122 times, plus 1 to 8 times.
MANHATTAN—Closed April 13.
KANTHATON OPERA HOUSE—Hammerstein Grand Opera co. in repertoire—20th week.
METROPOLIS—Billy B. Clifford in *A Jolly Baron*.
METROPOLITAN OPERA HOUSE—Closed March 20.
MINER'S DOWNERY—Merry Maids.
MINER'S EIGHTH AVENUE—Kentucky Belles.
MURRAY HILL—Crackerjack Burlesquers.
NEW AMSTERDAM—The Grand Mogul—4th week—25 to 32 times.
NEW STAR—Sweet Molly O.
NEW YORK—The Land of Nod—3d week—47 to 54 times.
PASTOR—Vaudeville.
PRINCESS—Margaret Anglin and Henry Miller in *The Great Divide*—27th week—24 to 25 times.
SAVOY—The Man of the Hour—20th week—126 to 132 times.
THALIA—Harry Clay Blaney in *The Boy Behind the Gun*.
THIRD AVENUE—When Women Love.
VICTORIA—Vaudeville.
WALLACK'S—Grace Geegan in *Eleven*—1st week—1 to 8 times.
WEBER'S—Closed April 6.
WEST END—Parted on the Fifth Floor.
YORKVILLE—Sergeant Kelly.

(Special Correspondence of The Mirror.)

NIGHT HAWK

It is probable that Ellis Jeffries will return to England at the end of this season to become an actress-manager and manage the plays in which she appears. Her contract with Liebler and Company has still two years to run, but it is likely that an amicable settlement will be reached.

stock season in Buffalo, N. Y., beginning next month.

The cast, including Madame Calve, who sang and acted magnetically, M. Delmas, M. Arimondi, M.

ROMOLA.—At Davenport, Ia., on April 5 Mrs. Robert Romola (May Williams).

ry Saint

THIS WEEK'S ATTRACTIONS.

Pathe's.

O'Brien and Buckley; Martini and Maximilian; Josephine Brown; Dawson, Mack and company; Arthur Huston and company; Miles and Nitram; Reno and Smith; Mr. and Mrs. George W. Husey; Harry and Gusie Morton; Gardner Brothers and Gardner; Jules Lorette; and Hoyt and Marion.

Keith and Proctor's Union Square.

Julius Steger and company; Ye Colonial Sepette; the Four Pards; Jack Norworth; Helena Frederick; Arthur Whitehead; Chadwick Tala; Murphy and Francis; Koeley Brothers; Tilly Whitney; and Siddons Brothers.

Keith and Proctor's Twenty-third Street.

Ethel Levy; George Abel; Ethel Arden and company; Bernarr's Manikins; Collins and Hart; Holcomb; Curtis and company; Greene and Werner; McCrea and Poole; and Carroll and Cook.

Keith and Proctor's Fifty-eighth Street.

Vesta Victoria; Therese Rex; Empire Comedy Four; A. O. Duran; Gardner and Stoddard; Nettle Vesta; Black and Jones; Sidney Brothers; and Zazel and Vernon.

Keith and Proctor's 125th Street.

William J. Kelley and company, in David Garrick; Mayme Gehrus and company, in June; Avon Comedy Four; Bessie and Dorote; Frank Fogarty; Grit Brothers; Leona Thurber and her "picks"; Mitchell and Cain, and Clemens Brothers.

Hammerstein's Victoria.

Alice Lloyd; the Futurity Winner; Homer B. Mason; Marguerite Keeler and company; La Dell and Crouch; Jack Lorimer; the McNaughtons; Wills and Hassan; Vernon, and Dill and Ward.

Alhambra.

Master Gabriel and company; Carlotta, the Marvel; Rice and Prevost; Julian Rose; Carter De Haven and Isabelle D'Armond; Truly Shattuck; Gardner and Vincent; Polk, Collins and Carmen Sisters; and Robert's animals.

Colonial.

Houdini; Will M. Cressy and Blanche Dayne; Charles Vance; Willard Blinn and company; Raymond and Caverly; Max Wessely Troupe; Willis Fahmy; Swan and Barnard, and the Mackenzie-Shannon company.

Hippodrome.

Neptune's Daughter and Pioneer Days, with Powers' Elephantia, the Karolyi, the Schenck-Marvelly Troupe, the Niards, the Baltus Four, Captain Webb's seals, and Marcelline.

LAST WEEK'S BILLS.

COLONIAL.—The headline position last week was shared on the bills between Eva Tanguay and Julius Steger. Miss Tanguay came on late, but did not suffer on that account, as the audience was waiting for her and gave her a welcome that almost raised the roof. She captured the house from the very start with a quaint little song called "I Don't Care," in which she introduces a funny and original walk that kept the spectators in roars. Her other selections, including a comic solo while lying on her back, keeping time and tune on a set of sleigh bells. Her performance is remarkable, and he need have no fear of pirates. He carries a special setting, and the array of instruments makes a very formidable showing. Wilfred Clarke and company, including Theo Carew, made one of the laughing bits of the season in What Will Happen Next? Mayme Remington and her cleverly trained Buster Brownies met with their accustomed success. Miss Remington is as piquant and charming as ever, and her assistants help to keep things going at a lively pace. Carter De Haven scored, assisted by Isabelle D'Armond, who is taking Rose Parker's place during the latter's illness. Mlle. Alexander and M. Bertie, newcomers here, opened the bill with a good gymnastic act, and Berzack's Circus brought the entertainment to a hilarious close. Ford and Swor, bright comedians, and the vitagraph rounded out the programme. Capacity houses were the rule.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Alice Lloyd made her first appearance at this house, and the people who had heard her before and others who had heard of her, flocked to the theatre in large numbers. Her songs were all applauded. A decided novelty was the first presentation here of a new act called A Night with the Poets, arranged by William McCallum and produced by George Homans. The idea is very good, and is fairly well carried out. The scene is laid in the library of a young man, who comes in late at night, settles himself in his chair, and proceeds to amuse himself by reading aloud a few of James Whitcomb Riley's poems. As he reads there are a number of living pictures shown behind a gauze drop on the library wall. Charles MacDonald read the verses, and it would be well for him to read them over more carefully and recite the lines as the author wrote them. Such a universal favorite as "An Old Sweetheart of Mine" is known by heart by many people, and when they hear it read with interpolations and omissions it jars them. Moreover, Mr. MacDonald is not a good elocutician, and does not give the simple poems their true value. His other selections were "Little Orphan Annie" and

"Good-by, Jim." The pictures used were fairly well picked, though they might have been made more effective. The best feature of the act was the interruption of the readings by the appearance of four young men who sang a few songs quite well. Those who appeared in the act besides Mr. MacDonald were Henry Herbert, F. W. Bury, F. Coddington, Carl Spencer, Clarence Mosher, Frank Jansen, May Morris, Louise Wallace and Beatrice Faulkner. The other acts, all of which were well received, were Grace Hazard, with her charming change act; the McNaughtons, Waterbury Brothers and Tony; A. O. Duncan, the Camille Comedy Trio and Paul Le Croix. "Willie's Visit to His Aunt" and "Following Father's Footsteps" were shown on the kinetograph.

ALHAMBRA.—William J. Kelley, billed as "Harlem's favorite leading man," made his vaudeville debut in a one-act play called A French Spy. Mr. Kelley made a picture irresistible to the eye of the matinee girl, as he burst through a large window in a French chateau, hatless, coatless and vestless, and proceeded to suffer the taunts and insults of his hated rival until three minutes before the final curtain, when he drew his trusty sword, defied the other man and his minions, and strove the stage with corpses as his faithful sweetheart looked on tremblingly, awaiting the final thrust that made it possible for him to fold her to his immaculate white shirt bosom, while the hearts of the hundreds of women in the house could be seen to palpitate beneath their new Spring waists. It is a great thing to be "Harlem's favorite leading man," for it means good business for the house, especially at the afternoon performances. The characters in Mr. Kelley's play are of the usual type, and the plot is conventional, but these are mere trifles, as long as the star has a chance to do the work in which he is liked best. Mr. Kelley gave a strong, manly portrayal of the soldier who is accused of being a spy, and was well supported by Clara Blandick as his sweetheart, Edward K. James as a Prussian general, and Walter Raymond and Harry Hart in minor roles. The Stunners, Grenadiers and Sydney Deane and company, with some new songs, also scored. Jack Norworth sang "Insanity," his latest topical ditty, with verses touching on topics of the minute, with the greatest success. Jack Lorimer played a return engagement and was given a warm welcome. A big laughing hit must be credited to Gallagher and Barrett. Others who entertained were O'Brien and Buckley, the Herzog-Camaras Sisters, and Lillian Doreen. The vitagraph closed as usual.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Many hearty laughs were scored by Will M. Cressy and Blanche Dayne in The Wyoming Whoopee, which is now in smooth running order, and is one of the best skits ever turned out by Mr. Cressy. The Military Octette was another big feature of a fine bill. Taylor Holmes was well to the fore with his very entertaining monologue. Mr. Holmes makes a strong effort to get away from the tricks of the average single entertainer and succeeds admirably. He captures his audience at the beginning of his act, and his grip never loosens until he makes his final exit. His material is clean and clever, and his delivery of it could not be improved upon. Greene and Alice Taylor; Rogers and Deely; Franco Piper, the great juggler-banjoist; Gorman and West; the O'Kake Family, and the motion pictures made up the rest of the bill.

PASTOR'S.—Gracie Emmett and company, in Mrs. Murphy's Second Husband, played another return engagement, and it is needless to say scored an emphatic success. Diamond and Smith were an extra attraction and won favor with their songs illustrated with motion pictures. The Doherty Sisters were a special feature, and sang and danced with great energy, winning applause and encore in profusion. Wheeler, Earl and Vera Curtis were quite successful in To Boston on Business. Marlow, Plunkett and company made a big hit in A Lesson in Shakespeare. Others were Leo and Fay Duriyelle; Scanlon and Stevens, in Pocahontas; De Velda and Zelds; Flemen and Miller; Freeman and Watson; Forbes and Forbes, and the Barringtons, with good vitagraph views as a finish.

HAMMERSTEIN'S VICTORIA.—R. A. Roberts, in Dick Turpin, was a first rate headliner and was given a most enthusiastic welcome. Charles F. Simon won laughs with quaint remarks and smartly played music. Benson Valdere and her Blackbirds made a hit, as did Karno's Comedians in their skit, Amateur Night. Staley's Transformation company put on an amazingly quick change act. Martini and Maximilian; Selbini and Grovini, in their fine bicycle and juggling turn; the Three Livieres, European acrobats, and the vitagraph rounded out the programme.

KEITH AND PROCTOR'S UNION SQUARE.—The laughing success of the week was made by Bert Leslie and company in Hogan's Visit. The Red Owl, with Beryl Hope and others in the cast, made a good impression. Winsor McCar drew caricatures of several famous vaudeville stars and groups of cyclists did some startling tricks. The Basque Quartette sang well, and the Three Hickman Brothers were vastly amusing in their comedy skit. Others in the bill were O'Connor, Saunders and company in The Lady and the Thoroughbred; Elmer Tenley; Dora Rocca; Willa Holt Wakefield; the Alabama Quartette, and the Three Madcaps.

KEITH AND PROCTOR'S 125TH STREET.—Houdini created no end of excitement here last week, and drew capacity houses. His remarkable stunts in escaping from handcuffs, straitjackets and packing boxes caused the spectators to stare in open-eyed amazement. Other well-known and popular players were the Empire Comedy Four, Jules Garrison and company, Mazur and Mazette, Knight Brothers and Sawtelle, the Kempa, and Bernarr's manikins.

HIPPODROME.—The Schenck-Marvelly Troupe of European acrobats, and the Baltus Four, clever equilibristas who do some excellent tricks, are newcomers here and are meeting with cordial approval. The other acts and the spectacles, Neptune's Daughter and Pioneer Days, make up a very fine programme that continues to attract large audiences.

The Burlesque Houses.

DEWEY.—The Champagne Girls gave a sparkling entertainment that met with favor, the work of George B. Alexander being especially well liked. This week, Pat White's Gaiety Girls.

CIRCLE.—Wine, Woman and Song is playing to audiences that test the capacity of the house. Bonita and Alexander Carr are still at the head of the cast.

GOTHAM.—The Innocent Maids, with snappy comedians and a chorus of good looking girls, drew good houses. This week, Parisian Belles.

LONDON.—The Dreamland Burlesquers, headed by Dave Marion, gave a bright performance with several new songs. This week, Sam Devere company.

MURRAY HILL.—The Boston Belles, with Frankie Bailey as the chief belle, pleased large audiences. This week, Crackerjacks.

MINER'S BOWERY.—The Broadway Gaiety Girls, with John Webster, Mario and Aldo, and others, scored. This week, Merry Maidens.

MINER'S EIGHTH AVENUE.—The Merry Maidens, presenting The Heir to the Hoopla and A Necktie Party, were well received. This week, Kentucky Belles.

HARLEM MUSIC HALL.—Scribner's Gay Morning Glories reminded the Harlem people that Spring is due. This week, Parisian Widows.

COLE AND JOHNSON AT THE FAIR.

Cole and Johnson, the well-known colored comedians and song writers, have through the influence of Booker T. Washington, secured the concession to supply the colored amusement features at the Jamestown Exposition. One hundred thousand dollars is to be expended on the department devoted to the negroes, about \$30,000 of which will be devoted to amusements.

A VAUDEVILLE FRENZY.

"Gawain" Pictures the Excitement Growing Out of Managerial Competition.

(Special Correspondence of The Mirror.)

London, April 6.
The larger booming of America in our midst this week has been chiefly concerned with a series of more or less wild statements as to Citizens Klaw and Erlanger's new big vaudeville "corner" as against the vaudeville combination of Citizens Keith, Proctor, Williams, etc. The fact that K. and E. have called over instructions for their representatives in this village to engage all the variety stars they can for the American vaudeville market has given rise to several sensational articles reporting the most sensational salaries to be paid to those English music hall stars who have already been "approached," as professionals love to say. The statements as to Klaw and Erlanger having offered Marie Lloyd £500 per week, Gus Elen, George Robey and others similar sums, and eight hundred and even a thousand for Harry Lauder, have of course been promptly denied by one of Klaw and Erlanger's chief agents—namely, Mr. Fletcher.

The fact, however, that Klaw and Erlanger in their fight against the other American vaudeville corners sent over with intent to corner certain English music hall folk has aroused considerable interest here among the artists. Sundry agents' offices are being besieged all day long by wild statements as to salaries. In fact, yesterday I found that many of the most well-headed artists already had their heads much more swollen at the prospect of going to America. Some of these were already talking of breaking their contracts even with such extensive engagement providers as the Moss' Empires, Ltd., the only English firm that can give a year's solid work without (in effect) repeating a single one of their bills.

Not to put too fine a point upon it, there are indications, that the aforesaid American proposals are driving our variety artists crazy. I have already taken upon myself (in print and otherwise) to warn certain English artists to slow down, for as experience has shown only too sadly it is not very often that an English music hall star makes good in America. Even the late Dan Leno (whose fellow has not yet arisen in English variety land) made, as you know, a failure in your city, and there are others who have done likewise. Moreover, as I have pointed out to my ebullient variety friends, American vaudeville managers have a summary method of turning down forthwith any English artist who does not make good. This swift turning down was experienced in New York by one of London's most popular variety drolls three weeks ago, and that P. V. D. has returned very downcast, but happily (to English consumers) as droll as ever. Yet, lo! this very artist has figured among this week's rumored new American engagements at a salary of several hundred pounds per week. I have only to add as regards the subject that this morning's papers contain yet wilder statements as to salaries offered, not only to English music hall stars, but also to our best dramatists if they will but consent to write one-act sketches for the American vaudeville stage. Also I have to contradict the statements which have been made to the effect that Oswald Stoll (of the aforesaid Moss' Empires, Ltd.) is working with Klaw and Erlanger in this new American contest, and that K. and E. have taken the large and long empty Coliseum. I opine that O. Stoll's name has drifted into these reports by reason of the fact that he is related to Erlanger by marriage.

GAWAIN.

MRS. WEIGHTMAN WALKER WINS.

Mrs. Anne M. Weightman Walker, the millionaire owner of the Garrick Theatre in Philadelphia, has won her long and persistent fight against the Klaw and Erlanger-Nixon and Zimmerman combine, and "advanced vaudeville" will not be presented at the Garrick on April 22, after all. The management have been insistent for weeks past that their plans would be carried out, and made many bold statements to the effect that there was nothing in the Garrick lease that would prevent them from offering any sort of theatrical entertainment that suited them at the Garrick Theatre. Philadelphia has been billed from end to end for weeks past with notices advising the quakers to wait for April 22, when they would see vaudeville such as they had never dreamed of at the Garrick, but they have been forced to change their plans, and the programme arranged for the Garrick will be carried out at the Chestnut Street Opera House, which will be the home of "advanced vaudeville" until the new Forrest Theatre is ready in the Fall, when that house will become the home of the headliners and other attractions engaged by the new syndicate. The change was brought about by former Attorney-General Carson, acting as counsel for Mrs. Walker, who was determined that nothing but legitimate attractions should be presented in her playhouse. The managers realizing that they were opposed by a woman who is reputed to be the richest of her sex in the world, and that a very costly legal battle would have to be fought, abandoned their plans and issued an announcement to the effect that the Chestnut Street Opera House would be used instead of the Garrick, on account of its larger seating capacity. Mrs. Walker is the daughter of the late William Weightman, known as the "Quinine King" and she inherited his entire fortune of \$60,000,000.

SHRIMPERS ATTEND CIRCUS.

Mecca Teniers, Order of the Mystic Shrine, paid its annual visit to the Barnum and Bailey Circus at Madison Square Garden on Tuesday evening last. The members of the order, with their wives and female friends, made up a party of 1,000 people. Special "stunts" of an amusing kind were provided by "Silvers" Oakley and his fellow clowns. They included a mock initiation, in which several camels were used, and the act made a big hit with the wearers of the red fez. "Tot" Siegrist, of the Siegrist-Silbon Troupe, wore his fez while doing his trapeze act, and never let it fall once. Floral tokens were presented to the female members of the Siegrist-Silbons by Potentate Frank Donatini. Col. W. F. Cody was present and wore the red cap instead of a sombrero. The same big crowds watched the performances every afternoon and evening last week, and the various acts were applauded to the echo. This is the last week of the circus, which will give place to Buffalo Bill's Wild West, that is scheduled to open April 23.

OCTETTE CELEBRATES.

The Military Octette and the Girl with the Begon, Lasky, Rolfe and Company's musical act, celebrated its 1,000th performance with a banquet tendered the members by their business manager, C. B. Maddock, at the Hotel Astor on Saturday night, April 13. The personnel of the company includes Mabel Keith, Alice Simmons, Helen Vale, John S. Leich, C. B. Maddock, J. Lazar, B. Leaser, J. Jacques, A. Harvey, William Hadden, F. W. Weinert and B. Ensminger. With the exception of Mabel Keith, the girl with the baton, this is the same cast that first appeared with the act eight-four weeks ago. Since that time they have achieved a remarkable record, having lost only one week.

ALEXANDER CARR ACCEPTS.

Many vaudeville agents have been making efforts to secure Alexander Carr for a vaudeville season as his great vogue in New York this season would make him an important attraction, but it is Robert Grau, who has only been back at his desk one week, who has secured the coveted prize. Mr. Carr has told Grau to arrange four weeks only, to open about the middle of June, and the salary must be the largest ever paid in the Summer for a vaudeville act. Already the time has been asked for by all the important vaudeville interests.

WAYBURN'S OPENING.

The new home of Ned Wayburn's Training School for the Stage, at 143 West Forty-second Street, was opened on Saturday last. At 10 o'clock in the morning the children of the kindergarten classes gave an entertainment, and at 1 o'clock the dramatic pupils appeared, and at 2 o'clock the students in the "College of Vaudeville" held forth. If prices had been given there would certainly have been a medal for Bertha May Mann for a remarkable feat of memory. She is only about fourteen, but held the stage for twenty minutes with a story in which she was letter perfect. The Futurity Winner (without the horses), The Flying Wedge, by Grace L. Furniss; a pantomime version of Camille Rusticana, and innumerable recitations and specialties were in the long programme. The second floor of the four-story building has been converted into a cozy little theatre, and the other floors are used for offices and classrooms.

COSTLY COSTUMES INSURED.

Adelaide Herrmann, while in Minneapolis a short time ago, took out a policy of insurance on her stage costumes in the sum of \$5,000. All of her dresses are very handsome, and their destruction by fire would mean a serious loss, but for her foresight in having them insured. Madame Herrmann is a great believer in insurance, carrying a life policy for \$100,000, presented to her by her late husband. She also has each of her fingers insured for \$1,000, as a great deal of her success depends upon her manual dexterity. She is now making a tour of the Orpheum Circuit, which will close at New Orleans April 21, and will play a number of dates in the East before taking her vacation.

MAY BELFORT TO SAIL.

May Belfort, whose song-recitations have been a feature this season at the leading vaudeville houses, will close her American tour early in May and will sail on May 8 for London, where she is booked to open on May 20. Miss Belfort scored a conspicuous success at the charity fund benefit of the White Rats at the New York Theatre on April 7. She was next to last on the bill, following two down American and English stars, but her rendition of "The Babe's Progress" and other selections scored a bit equal to anything that had preceded them. Miss Belfort may return to America next season, as she has offers from both vaudeville factions, as well as a tempting proposition to play in musical comedy.

BANKRUPT MERCHANT IN VAUDEVILLE.

Sigmund Engel, with a partner, some time ago started a very pretentious store in Milwaukee, but something went wrong, and the firm became involved in bankruptcy proceedings, that resulted in Mr. Engel being held for trial in the Federal court on a charge of making a false affidavit to his schedules. While awaiting his trial Engel made arrangements with the manager of the Crystal Theatre to appear with his wife and three small children in a sketch under the name of the Renée Family. They did a quick change act, with music, and had to go on three times a day. Engel and his wife had had some stage experience prior to his engaging in the mercantile pursuit that came to such an unhappy end, and so had no difficulty in giving a performance that compared favorably with the average act seen in the cheaper theatres.

DE BROGLIES IN TROUBLE.

Prince and Princess De Broglie, who were launched on the sea of vaudeville by Percy G. Williams at the Colonial a few months ago, have been having some disagreeable experiences in Europe. They were booked at the Margherita Music Hall in Rome last week, and on Tuesday night were hissed and howled down by the spectators. There was a great deal of excitement and the police, fearing serious consequences if they continued to appear, forbade them to fill the rest of the engagement. It is said that the disturbance was caused by some rather frank statements made to the press by the Prince regarding the aristocracy, of which he was once a distinguished member.

PROMISING PLAYER.

Nonette, the young American violinist, who has been favorably known throughout the country as the feature of The Vassar act, has decided to enter vaudeville as an individual star, and will play for a limited season over the Keith and Proctor circuit. She is booked at Hammerstein's Victoria week of May 4. It is her intention to go abroad after her vaudeville engagements in this country to study and play for two years, after which she will appear in concert in the larger cities of the United States and Canada.

NEW IRISH ACT.

Josef Clavin and Pauline Fielding, formerly of the Joseph Murphy company, presented a sketch entitled An Irish Stowaway at the Doric Theatre, Yonkers, last week. They are using the characters they made famous under Mr. Murphy's management, and their sketch, although having only a thread of plot, is replete with comedy situations and pathos. They sing three or four songs during the action of the piece, and finish with a rousing Irish "breakdown," which evokes unusual enthusiasm and applause.

KEITH LEASES CANADIAN HOUSE.

R. J. Armstrong, manager of the York Theatre, St. John, N. B., has leased his house to B. F. Keith for a period of five years at \$5,000 per year. The new lease took charge of the building on Monday, April 15, and will change the name to Keith's, the bills to be booked by the United Booking Offices. The local manager is F. Guy Bradford. For the present the house will be called the Nickel, and motion pictures will be the attraction. In the Fall it will become part of the Keith-Proctor circuit.

VICTORIA CASE POSTPONED.

The hearing on the application of the city of New York to have the license of Hammerstein's Victoria revoked was to have taken place on Saturday last before ex-Judge Lawrence, the referee, but was postponed until Wednesday, April 17. The application was the outcome of the agitation against Sunday performances. The present license of the house expires May 1.

VAUDEVILLE JOTTINGS.

The new Star Theatre in Milwaukee will be opened on April 28.

Mrs. Francis Lansing Pruyn, who has appeared in amateur theatricals, will shortly make her professional stage debut at Keith and Proctor's Fifth Avenue Theatre in a one-act play by Edith Gardner Shearn, called The House of a Tractor.

F. Siegfeld, Jr., has agreed to transform the New York roof into a place resembling the Jardin de Paris. The roof will be rearranged and an elaborate scheme of decoration devised, to come as near as possible to duplicating the European place of amusement. Mr. Siegfeld will organize a co. that will present a review on lines similar to those that have proven so successful in Paris.

Eleanor Falke will finish her long and successful season at the Columbia Theatre, Cincinnati on April 27, and will rest from that time until October.

Justica Cree, who is featured with the Vassar Girls, has been very successful this season with her whistling specialty.

Carter and Pollard will close their season with New York Town April 20 and will immediately resume their vaudeville life.

Chris Bruno and Mabel Russell are making a great hit in their clever comedy and musical act, "If Insurance Agent. One of their hits is "If Insurance Man in the Moon Were a Cow." Mr. Bruno is one

of the cleverest grotesque dancers on the stage, and his success in The Shoe Gun, Florida, May 1906, was pronounced. Miss Russell possesses a sweet voice, and her winning personality helps to make the act popular.

Vance, the Mad Musician, has but six more weeks in America prior to his return to Europe, where he will open at the Ambassadors Theatre, Paris. He expects to return in November for forty weeks' tour.

Willard Chase and Theo Carow will end their season of thirty-four weeks on May 6, and will sail for Europe July 20 on the "Zealand" for an indefinite trip, combining rest and a little work.

One Maxmard has closed with Walter Perkins in his sketch, The Man from May's, and is now playing the part in Are You a Mason, under the management of James Cain and James Trevel.

The members at the Hippodrome became frightened at a mouse that invaded their air chamber in the big tank at the Hippodrome one night last week, and they all came to the surface long before their cue was given.

Manager Rogers of New Philadelphia, Ohio, will probably play vaudeville this summer.

Mr. and Mrs. William Hill and Baby Florence, after closing successful engagements with the Crawford-Rich Stock Co. at El Paso, Tex., and the Berger-Gros-Longstock Co. at Albuquerque, N. M., are now in vaudeville. They are playing the Musical Crystal Chant in a sketch called The Wrong Man.

The office of Johnny Quigley, the newsboy, on Tremont Street, Boston, was robbed last week. He conducted an amusement agency, and the losses and illustrated song slides stolen were of considerable value.

Joe Welch, supported by his own co., will offer a new sketch, called At Ellis Island, at Keith and Proctor's Twenty-third Street Theatre week of May 15. Joseph F. Vion is handling Mr. Welch's bookings.

The New Park Theatre in Johnstown, Pa., was opened last week. The bill included Le Dent, Whitman and Davis, Will Mead, Bonetta and Leman, and others.

Edward Kelley James, a brother of William J. Kelley, who supported the latter, received a severe wound at the opening performance of A French Boy last week at the Alhambra during a sword combat, in which the brothers engaged with great spirit.

A handsome souvenir in the form of a mermaid, very artistically modeled, and holding on her train a tin cushion, was given out by Shubert and Anderson on the occasion of the opening of the opening of the New York Hippodrome, April 12.

The friends of John Grievon, the burlesque manager, will be sorry to learn that he has been forced to return to the hospital, as he has not fully recovered from the injuries sustained by him in an accident at Rochester several months ago.

Charles Hovey, formerly of Hovey and Lee, has secured a new partner named Mark Lea, and the new team of Hovey and Lea opened last week at the Doric, Boston. This week they are at the Maryland Theatre, Baltimore.

Two houses on Forty-second Street, adjoining the Hackett Theatre, were sold a few days ago, and it is possible that a new vaudeville theatre may be erected on the site.

Although Robert Downing has had a most successful tour in the legitimate theatre this season and does not close until the end of the month he has authorized Robert Grant to book him in vaudeville after the first week in May in a playlet entitled The Answer, which is said to have attracted unusual situations, and presents Mr. Downing in a character unusually well suited to him.

Howard Thurston writes from Delhi, India, that he has cut his tour short, in order to return at once to the United States, having completed arrangements to present a mammoth musical entertainment in the principal American cities next season. He will come to New York by way of London.

Myron Douglas, of Douglas White and Victor, has purchased from the author, H. W. Le Long, through the Smith and Grady agency, the comedy sketch, Old Homespun.

The great Everhart and his wife, professionally known as Minnie Mada Hurst, are booked to sail for Europe Wednesday, April 17, via the Holland-American line. Everhart will open at Rochester for an indefinite engagement. Miss Hurst will produce her new act shortly after her arrival on the other side, and she and her husband will book joint engagements only.

Mr. and Mrs. Robert Rogers (Louise Mackintosh) were in the bill at Keith and Proctor's Twenty-third Street Theatre on Sunday afternoon and evening, presenting their new comedy skit, Out of Sight, which met with a very favorable reception. When the act was last presented in New York, Mr. and Mrs. Rogers were seriously handicapped and the sketch could not be shown to advantage. On Sunday, however, they had a good place on the bill, and their clever work scored a decided hit.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Books will be furnished on application. The names of performers with combinations are not published in this list.

Adams and Taylor—Moore's, Portland, Me., 15-20. Adams and Mack—Mohawk, Schenectady, N. Y., 15-20. Adelyn—Orph., Springfield, O., 15-20.

Addison and Livingston—Star, Homestead, Pa., 15-20. Addiman Trio—Orph., Los Angeles, 8-20. Orph., Salt Lake City 22-May 4.

Adler, Flo—Hopkins', Louisville, 14-20. Ahern, W. J.—Poll's, Hartford, Conn., 15-20.

Albertson and Miller—Palace, Belfast, Ire., 15-20. Palace, Liverpool, Eng., 22-27. Hippodrome, Huddersfield, Eng., 29-May 4. Palace, Manchester, Eng., 6-11.

Aldo and Vannerson—Circus Bell, Mexico City, Mex., April 1-June 20.

Alexander and Bertie—Orph., Bklyn., 15-20. Alexander and Scott—Family, Scranton, Pa., 15-20.

All, George—Alhambra, N. Y., 15-20. Allen, Nita—Poll's, Bridgeport, Conn., 15-20.

Allen, Phyllis—Olympic, Chgo., 15-20. Allen, Pearl and Violet—Temple, Detroit 15-20.

Almquist, Joe—Grand, Pittsburgh, 15-20. Allison, Mr. and Mrs.—Poll's, Springfield, Mass., 15-20.

Pol's, Worcester, Mass., 22-27. Althoff, The Hippodrome, N. Y., Indefinite.

American Four—Colonial, Lawrence, Mass., 15-20. American Newsboys' Quartette—Grand, Milwaukee, 15-20.

Ellie, Duvenot, Ia., 22-27. Anderson and Reynolds—Lyle, Ft. Smith, Ark., 15-20.

Arden and Abel—K. and P. 23d St., 15-20. Arden, Edwin—Olympic, Chgo., 15-20.

Arthos, Les—Chase's, Wash., 15-20. Arlington Four—Grand, Syracuse, N. Y., 15-20.

Arlington and Holbrook—Lafayette, Ind., 15-20. Armstrong and Clark—Auditorium, Lynn, Mass., 15-20.

Artola Brothers—Berlin, Ger., 3-April 30. Asher and Patterson—Keene's, Bklyn., 15-20.

Keith's, 22-27. Aubler, Little—Keller, Prov., 22-27.

Aubrey, Lea—A. and S., Boston, 15-20. Austin, Claude—Grand Joliet, Ill., 15-20.

Austin, The—Bijou, Decatur, Ill., 15-20. Avdon Four—Grand, Syracuse, N. Y., 15-20.

Avon Four—K. and P. 125th St., 15-20. Bader-La Velle Trio—Haymarket, Chgo., 15-20.

Bacon, Mr. and Mrs.—People's, Cedar Rapids, Ia., 15-20. Baggett, The—Columbia, Chgo., 14-20. Colonial, N. Y., 22-27.

Baltus Four—Hippodrome, N. Y., April 1-Indefinite. Bales-Breazale Duo—Army, Birmingham, N. Y., 15-20.

Banta Brothers—Novelty, Denver, 15-20. Bard Brothers—K. and P. Union Sq., 15-20. Keith's, Prov., 22-27.

Barnes, Al—Bijou, Jackson, Mich., 15-20. Barnes, Stuart—Poll's, New Haven, Conn., 15-20.

Barry, Karl H. and R. Bklyn., 15-20. Hammerstein's, N. Y., 22-27.

Barry, Mr. and Mrs. Jimmie—Novelty, Bklyn., 15-20. Barry, Wm.—Poll's, 22-27.

Bell, John and Louis—Madison Sq. Garden, March 21-20.

Bell, May—Poll's, Springfield, Mass., 15-20. Bell, Fred—Orph., Boston, 15-20.

Bernal and Navarro—Empire, Hoboken, N. J., 15-20. Bowers, Walter and Orcher—Poll's, New Haven, Conn., 15-20.

Brown, George—Madison Sq. Garden, March 21-20. Brown, Hattie and Brown—Shea's, Buffalo, 15-20.

Brown, Josephine—Foster's, N. Y., 15-20. Brown and Russell—Lyric, Prov., 15-20.

Browning, Mr. and Mrs.—Proctor's, Newark, N. J., 15-20. Bruce and Dugan—Bennett's, London, Ont., 15-20.

Buckley's Dugan—Maj., Chgo., 15-20. Bucklock, Thomas—Premier, Boston, 15-20.

Buhler, Richard—Bijou, Winnipeg, Man., 15-20. Burke, Al—9th and Arch, Phila., 15-20.

Burke and Dempsey—Gotham, Bklyn., 15-20. Burke and Ulline—Grand, Bellefontaine, O., 15-20.

Burns, Harry—Olympic, Chgo., 15-20. Burns, Harry—Bijou, Bklyn., 15-20.

Burns, Harry—Bijou, Bklyn., 15-20. Burton and Brooks—Bijou, Dubuque, Ia., 15-20.

Bush Family—Crystal, Goshen, Ind., 15-20. Bush, Frank—Grand, Syracuse, N. Y., 15-20.

Burley, Isabelle—Madison Sq. Garden, March 21-20. Byron and Langdon—Orph., Kansas City, 14-20. Orph., New Orleans, 22-27.

Caine and Rooney—Proctor's, Newark, N. J., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

Callahan, The—Orph., Bklyn., 15-20. Callahan, The—Orph., Bklyn., 15-20.

VAUDEVILLE.

VAUDEVILLE.

Booking Together

United Booking Offices

Western Vaudeville

of America

Managers' Association

St. James Building,
N. Y. CITY

Majestic Theatre Building,
CHICAGO

—FOR—

200 Vaudeville Theatres from

PORTLAND, ME., to PORTLAND, ORE.

Including every city in the United States,

North, South, East and West

Long Engagements Can be Arranged by Writing Either
of the Above Offices.

THE MARVELOUS CYCLING

CLOSURES

Booking 1907 ASK REICH, PLUNKET & WESLEY, St. James Building, New York City

MR. AND MRS. TRUESDELL

"TWO MEN AND A BOTTLE"

Time all filled—K. & P. Circuit.

By LOUIS WESLEY

MAY TULLY AND CO.

IN THE MOST TALKED OF ACT IN VAUDEVILLE

"STOP, LOOK AND LISTEN"

Time All Filled.

Keith, Proctor and Orpheum Circuit

MR. BENJAMIN CHAPIN

In Vaudeville

With his own act play "AT THE WHITE HOUSE."

BIG SUCCESS IN LONDON

PHIL AND NETTIE PETERS

Have already appeared at six London Halls

Including THE PALACE THEATRE, Shaftsbury Avenue.

Engaged Everywhere.

Now on Home-Staff Tour

Booked solid by Exclusive Agents,

SONNERS & WARNER.

Emmy's Pets—Novelty, Bklyn., 15-20. Empire Comedy Four—K. and P. 58th St., 15-20. Star, Victoria, B. C., 22-27. Epps and Lore—Family, Pittston, Pa., 15-20. Esmeralda—Haymarket, Chgo., 15-20. Columbia, St. Louis, 22-27. Esau—Bijou, Chgo., 15-20. Evans, Charles R.—Haymarket, Chgo., 15-20. Columbia, St. Louis, 22-27. Evans, George—Orph., Boston, 8-20. Evans, Harry—Empire, Hoboken, N. J., 15-20. Everett, Four—Keith's, Phila., 15-20. Evers, George W.—Cook's, Rochester, N. Y., 15-20. Exposition Four—Cook's, Rochester, N. Y., 15-20. Falke, Eleanor—Grand, Indianapolis, 15-20. Columbia, Chgo., 22-27. Fantasy, Two—Star, Homestead, Pa., 15-20. Crystal, Madison, Ind., 22-27. Farley, James and Bonnie—Lyric, Mobile, Ala., 15-20. Fay, Elsie—Keith's, Phila., 15-20. Faye, Elsie, and Pierce Boys—Proctor's, Albany, N. Y., 15-20. Felix, Barry and Barry—Bennett's, Ottawa, Ont., 15-20. Ferguson and Dupree—Lyric, Cleveland, 15-20. Ferguson and Mack—Orph., Frisco, 8-20. Orph., Los Angeles, 22-May 4. Fields and Hanson—Maj., La Salle, Ill., 15-20. Maj., Madison, Wis., 22-27. Fields and Wolley—Howard, Boston, 15-20. Finney, The—Orph., New Orleans, 14-20. Orph., Kansas City, 21-May 4. FISHER, MR. AND MRS. PERKINS—Empire, Des Moines, Ia., 15-20. Elite, Rock Island, Ill., 15-20. Fitzgerald and Giddy—Chase's, Wash., 15-20. Fitzgibbon-McCoy Trio—Proctor's, Troy, N. Y., 15-20. Florence Sisters—Casino, Buenos Ayres, S. A., March 11-Indefinite. Floor—Empire, Des Moines, Ia., 15-20. Flood Sisters—Bennett's, Ottawa, Ont., 15-20. Flora, Mildred—Keene's, Bklyn., 15-20. Fogarty, Frank—K. and P. 125th St., 15-20. Foy and Sister Queens—Lit's, Phila., Dec. 17-Indefinite. Ford and Swor—Keith's, Prov., 15-20. Fords, Four—Orph., Kansas City, 14-20. Fortune and Davis—Keith's, Boston, 22-27. Foster and Doe—Poll's, Waterbury, Conn., 15-20. Fox and Du Ball—Bijou, Marguette, Mich., 15-20. Fox and Escanaba, Mich., 22-27. Fox and Foale—Olympic, Chgo., 15-20. Fox, Will H.—Orph., Reading, Pa., 15-20. Savor, Hamilton, Ont., 22-27. Foy and Clark—Keith's, Columbia, 15-20. Francis, Emma—Colonial, Lawrence, Mass., 15-20. Francis, Hamilton, Ont., 22-27. Frederick, Helena—K. and P. Union Sq., 15-20. Keith's, Prov., 22-27. Fredo and Dore—Keene's, Bklyn., 15-20. Novelty, Bklyn., 22-27. French, Henri—Empire, Hoboken, N. J., 15-20. Futurity Winner, The—Hammerstein's, N. Y., 15-20. Gabriel, Master—Alhambra, N. Y., 15-20. Gagnon, The—Mohawk, Schenectady, N. Y., 15-20. Gallacher and Barrett—Keith's, Phila., 15-20. Gardner, Jack—Premier, Boston, 15-20.

Swedish Dramatic co. 1: fair attendance.—GENTRAL (Charles R. Reed, mgr.): A Scotch Wife 1-4. SULLIVAN, WICKS (A. C. Baker, mgr.): The Tenth Muse 5: good business; mixed.

WEST VIRGINIA.

WHEELING.—COURT (K. R. Franchino, mgr.): Frank Hamilton co. 5: good business. Red Feather 6: good business. The One Woman 8: fair business; disappointing. The Vanderbilt Cup 9: R. B. Bell of London Town 11. Adelaide Thornton 12. Para Kendall 17. Crocker House Show 19. Raffles 20. GRAND (Charles A. Feinler, mgr.): Beauty Doctor 4-6: good business. Race for Life 6-10: R. B. O. The Show Girl 11-13. Henry Hooligan 15-17. The Girl from the Ranch 18-20. RICH (Bierley and Shuck, mgr.): Vandeville to S. R. O.

MARTINSON.—THEATRE (C. C. Becker, mgr.): The Show Girl 5: ordinary, to satisfactory business. The One Woman 6: excellent; two fair houses. Adelaide Thornton 10. The Girl from Out Yonder 10. The Lion and the Mouse 12. The Denver Express 13. When Women Love 15. On Parade 18. Our New Minister 19. The Man on the Box, with Thomas Q. Seaback 22.

FARMINGTON.—GRAND J. F. Powell, mgr.): The Girl and the Bandit 5: pleased good house. Wilton Lachance in The Law and the Man 6: best of season; representative audience. The Red Feather 10: very good; large house. First Regiment Band Concert (break) 11. Othello 12. Barlow's Minstrels 15. Adelaide Thornton 16.

MAINFIELD.—ELKS OPERA HOUSE (S. H. Jolliffe, mgr.): Elks Trust Association, owners: Adelaide Thornton 5: excellent, to good audience. Donnelly and Redfield's Minstrels 10. Joshua Simkins 13. Our New Minister 19 (return).

MANNINGTON.—OPERA HOUSE (J. M. Barrack, mgr.): The Frank Davidson co. 1-3: fair co. and business. Plays: Robinson Crusoe. The Folks Up Willow Creek, and Old Farmer Hopkins. Fred Wright's Beauty Doctor 4: pleased a packed house.

CLARKSBURG.—GRAND (Robinson and Feinler, mgr.): Beauty Doctor 3: pleased good business. Nina, the Village Belle (local talent from Fairmont, under auspices W. O. W.), 8: fair, to poor house. Red Feather 9. Adelaide Thornton 15.

CHARLESTON.—BURLEW OPERA HOUSE (K. S. Burlew, owner and mgr.): Barlow Minstrels 6: fair business. Adelaide Thornton 11.

WISCONSIN.

RACINE.—THEATRE (The Central States Theatre Co., owners: John Wingfield, mgr.): Carter (magician) 2: pleased small audience. Vocal and instrumental concert 3 (local): direction of Leo Tercianus, a bright and promising musician. Buster Brown 5: pleased good business. Chicago Ladies' Concert Band 6: splendid, to a small audience. Ole and Johnson 7: excellent. Kennedy's Players. The Midnight Express 7: two large audiences; pleased. Two Little Girls 8: enjoyed by a large audience. The Powers That Be 10. Mrs. Temple's Telegram 12. The Cowboy Girl 13. The Girl of the Streets 14. Winninger Brothers' Comedy co. week 15-22.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): Mrs. Temple's Telegram 2: fair business; pleased. Chicago Ladies' Concert Band 4: small business; pleased. Rose Coghlan in Mrs. Warren's Profession 10. Girl of the Streets 13. Mahara's Minstrels 15. No Mother to Guide Her 18. The Unwritten Law 20. The Eye Witness 22.

SUPERIOR.—GRAND (C. A. Marshall, mgr.): Tracy the Outlaw 1: to fair business. Minn. U. Band 3: weather hit; house light. Black Patch Troubadour 5: to good business. On the Bridge at Midnight 8. T. M. A. Masked Ball 12. Dustin Farnum in The Virginian 15. The College Widow 16. Al. H. Wilson 17. U. T. C. 19. Paul Gilmore and co. 22. Elks' Minstrels 24.

POND DU LAC.—HENRY BOYLE (P. B. Haber, mgr.): The Lion and the Mouse 3: splendid, to good business. Monte Cristo 6: pleased two fair houses. The Girl of the Golden West 8: pleased good business. Two Little Girls 11. Ripon Glee Club 12. A Pair of Country Kids 13. Captain Albert (lecture) 16. Forty-five Minutes from Broadway 24. Paul Gilmore 28.

SHREVEPORT.—BADGER OPERA HOUSE (C. H. Stange, mgr.): Ophelia Reed 2: lecture; auspicious Modern Woodmen Drill Team) pleased good house. Musical Club 9, direction of Emil Liebling. The Girl of the Golden West 11. Chicago Ladies' Concert Band 17. Mahara's Minstrels 27.

GREEN BAY.—THEATRE (John B. Arthur, mgr.): The Girl of the Golden West 8: full house. Monte Cristo 7: two fair houses; pleased. Two Little Girls 9. Mrs. Temple's Telegram 10. High School 11. Ladies' Concert Band 12. A Prince of Sweden 14.

NEENAH.—THEATRE (J. P. Keating, mgr.): The Girl of the Golden West 5: pleased good audience. Monte Cristo 15. Girl from Sweden 20. Murray Stock co. week 21. Mistake Will Happen and West's Minstrels, due here, failed to appear.

SHREVEPORT.—OPERA HOUSE (W. H. Stoddard, mgr.): The Lion and the Mouse 4: to capacity; best of the season. Chicago Ladies' Concert Band 7. matinee and evening; great hit: will play return engagement. Two Little Girls 10.

LACROIX.—REED'S OPERA HOUSE (J. H. Reed, mgr.): Beauty Doctor 3: house in singing and dancing; Sanfrances, poses plasticque, and Simons, Hebrew, made hits. Home talent 6: good, to big house.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Monte Cristo 3: large house; pleased. A Pair of Country Kids 11. A Country Girl 13. Moving pictures 19. Girl of the Streets 24.

OSHKOSH.—GRAND (J. E. Williams, mgr.): The Lion and the Mouse 2: crowded house; pleased. Buster Brown 4: to crowded house. Girl of the Golden West 9.

ASHLAND.—GRAND (A. D. Kuhn, mgr.): Tracy the Outlaw 1: pleased a full house. Frank E. Long co. 8-13.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahl, owner and mgr.): Lillian Russell in The Butterfly 10. A Poor Relation 12. Ethel Barrymore in Alice-Sit-by-the-Fire 19. Henrietta Crossman in All-of-a-Sudden Peaky 23.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): A Poor Relation 11.

CANADA.

HAMILTON, ONT.—GRAND (A. J. Small, prop.): A. R. London, mgr.): Shadows of the Past 2. When the Harvest Days Are Over 5. 6: light business. Garrick Club (local) presented the Deacon and Kitty (live 8, as played before the Governor-General in recent competition at Ottawa; large and delighted audience. Otis Skinner in The Duel 9. The Beauty Doctor 12. Allan Doane in The Kerry Gow 13. matinee and night (return).

ST. THOMAS, ONT.—GRAND (A. J. Small, prop.): J. E. Turner, mgr.): In the Harvest Days 1: good business; pleased. The King of Tramps 3: fair house and performance. Julia Gray in Shadows of the Past 5: capacity; pleased. Marks Brothers' co. week of 8: capacity opening night. Painting the Town 17. Salvation Army (local) 19. Beauty Doctor 20. Hockey Club Minstrels (local) 22.

OTTAWA, ONT.—RUSSELL (P. Gorman, mgr.): Otis Skinner in The Duel 8: excellent, to capacity. Allan Doane in Kerry Gow 10. Mrs. Le Grand Reed 11 (concert). William Fawcett in The Spanner Man 17. GRAND (R. J. Birdwhistle, mgr.): The Queen of the White Slave 8-10 to good business and performance. Confessions of a Wife 11-13. Darkest Russia 15-17.

ST. CATHARINES, ONT.—GRAND (C. H. Wilson, mgr.): Shadows of the Past 1: good performance and business. When the Harvest Days Are Over 4: pleased fair business. King of Tramps 6: two performances, to good business. Peninsular Minstrels (local) 12, 13. The Prince of Pleen 17. Ernest Hogan in Rufus Rastus 18. Painting the Town 20.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): The Charity Ball was the initial offering of the Lyceum Stock co. 8: house sold out to a most appreciative audience. Blue Jeans 11-13. What Happened to Jones 15. The Devil's Auction 16, 17, which dates will be played out of town by Lyceum Stock.

CHATHAM, ONT.—BRISCO OPERA HOUSE (F. H. Brisco, prop. and mgr.): The King of Tramps 2: to fair business. Brisco's moving pictures 5. 6: pleased crowded houses at popular prices. Shadows of the Past 10. Painting the Town 15. Joe Marks 22-27.

SYDNEY, N. S.—LYCEUM (N. W. Mason, mgr.): Myrtle-Harder co. 1-10: good co.; big business. Plays: Tide of Fortune, An American Gentleman, Winchester, Wrangled, Pala, Fisherman's Daughter, Among New England Folks, and The Eleventh Hour.

PETERBORO, ONT.—GRAND (J. J. Turner and Son, prop.): J. J. Turner, Sr., mgr.): Are You a Mason 1: fair, to fair business. Zephra (local) 3, 4: big business; pleased.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Fyne, mgr.): The King of Tramps 4: to good house. Shadows of the Past 9: pleased fair house. Painting the Town 9.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson, mgr.): When the Harvest Days Are Over 3: poor performance and house. Allan Doane in Kerry Gow 18.



A SINGLE ORDER OF BOTTLES FOR

HUNTER WHISKEY

IF PLACED END TO END WOULD REACH FROM

BALTIMORE TO CHICAGO

THIS GIVES SOME IDEA OF THE MAGNITUDE OF ITS POPULARITY



Sold at all first-class cafes and by jobbers.

WM. LAMAHAN & SON, Baltimore, Md.

A New Sensational Detective Play

WALTER WOODS

IS ENTITLED

WE NEVER SLEEP

This story is based upon actual experiences of a Secret Service Agent. The idea and title are original. Please respect them.

All communications care

CHAS. H. WUERZ,

Mgr. Columbia Theatre, Brooklyn, N. Y.

Western Canada Booking Bureau

Booking 50 Western Canadian Towns for Season 1907-8.

Address all communications to

E. WILLIS, Secy.-Treas.,

Drawer 1690, Calgary, Alta.

The Asbury Park Opera House

ASBURY PARK, NEW JERSEY

is now under the new lease and management of Mr. Louis S. Grenner & Co., now booking combinations of companies playing that way. Please send open time to this office and address.

Mr. LOUIS S. GRENNER & CO., Metropolitan Life Building, 4th Floor, Room 4012, 1 Madison Ave., New York.

ARE YOU GOING TO EUROPE?

(Established 1885.)

EDWIN H. LOW'S

STEAMSHIP AGENCY,

1125 BROADWAY, CORNER 32nd ST.

Choicest berths on ALL STEAMERS, lowest rates. Complete reliable information. All sailing Mediterranean, WINTER TOURS, China and Japan. LOW'S POCKET CABLE CODE, new edition, 5c. Foreign money exchanged. Drafts, All Travellers' Checks, Letters of Credit, &c.

Send for "LOW'S LIST OF SAILINGS," free.

Established 1879 at 14th St. Theatre

WALTON'S SCENERY TRANSFER

STABLES, 512, 521 and 523 West 34th Street

(Near Penn. R. R. and Erie Depots)

TELEPHONE, 1721—CHELSEA

Office—Room 3, 1358 Broadway

SCENE TRUCK ALWAYS READY

COSTUMES, ETC.

COSTUMES, ETC.

GOWNS FOR THE STAGE and STREET

We have on hand a large assortment of slightly used Evening Gowns, Dinner, Reception and Tea Gowns. These Gowns are perfect in every respect, of the latest styles, and are especially suitable for wear in High Class Dramatic Productions. We also have a full line of Scent, Squirrel, Mink, Persian Lamb Coats and Furs of all kinds, which we beg you to kindly call and inspect. We also buy your discarded apparel (both season), Furs and jewelry.

Telephone, 485 Madison Square.

MME. DOKTOR, 481 6th Ave., City

Wire

Your Advertisement

IF THE TIME IS TOO SHORT TO SEND BY MAIL.

MANAGERS required to ADVERTISE Open Time or other emergency announcements TOO LATE in the week TO INSURE transmission of copy by mail in time for the NEXT ISSUE of THE MIRROR, can make "ASSURANCE DOUBLY SURE" by using the

TELEGRAPH or TELEPHONE

The WISE MANAGER knows that TIME IS MONEY. A WORD TO THE WISE is sufficient.

THE NEW YORK DRAMATIC MIRROR 121 West 42d Street, New York

FOR RENT

FRENCH OPERA HOUSE New Orleans, La.

Apply 620 Gravier Street, New Orleans.

BAL PROFESSIONAL TRUNKS

ARE THE ONLY TRUNKS NOW Especially with the new Railroad Law in effect, making Excess a more important item than ever. Call or write for new catalogue, beautifully illustrated in colors.

WM. BAL, Inc.

110 W. 40th Street, New York.

"TELL IT TO ME."

EMMA KENDALL'S 3D BOOK.

ALL NEW, JUST OUT.

For sale on all libraries and news-stands, or by mail, to Address EZRA KENDALL, 3 Cadwall Avenue, Hayfield Heights, Cleveland, O.

OTHER PEOPLE'S MONEY

TO LET ON ROYALTY

EDWARD OWINGS TOWNE, No. 118 E. 25th St., N. Y.

Managers wanting reliable people write 137 La Salle Street, near Madison, Chicago, Ill.

F. J. REDGE, Manager.

Walter H. Cluxton

As the Messenger in "A Message from Mars."

MR. MORTIMER DELANO

Playwright, 104 West 120th St., New York

Mrs. Marbury, Gen'l Agent, Empire Theatre Bldg., New York. Mr. Burford Delaney, London Representative, Warwick Hamilton, Grays Inn.

HOMER BARTON

Leading Man

PASQUALINA DE VOE

This season Management ENTERTAINMENT BROU. In preparation a production of THE FLOWER OF ITALY

CHARLES RUGGLES

Young Light Comedian

Would like to be occupied this Summer.

Address Nissau.

SADIE CONNOLLY

There is Only One Sadie Connolly Singing, Character Irish Comedienne With C. E. Blaney for the season. 1370 Third Ave., N. Y.

PROPERTIES, ETC.

BRUNTON BROS.

Late ROBERT F. BRUNTON & SONS

Makers of THEATRICAL PROPERTIES

and STAGE ACCESSORIES

Paper Maché a specialty. Estimates cheerfully given.

ROBERT F. BRUNTON, Mgr., 419 W. 42d St., New York.

LOOK Natural

If your WIG or TOUPEE fits IF NOT, CALL

and consult the

SPECIALIST

CHAS. L. LIETZ

The Wigmaker

30 West 28th Street, New York

Unexcelled Grease Paints, Powder, and Benzoinated Cold Cream.

Eaves Costume Co.

REMOVED TO

226 West 41st Street

OPPOSITE NEW AMSTERDAM THEATRE

Telephone, 4763—38th

FUNK & CO.

Wig and Toupee Makers

PAINT and POWDER

McVICKER'S THEATRE, - CHICAGO, ILL.

Telephone—Central 604. Send for Catalogue.

MILLER COSTUMER

136 N. 7th Street,

PHILADELPHIA

MILLINERY

Special discount to the profession. Mail orders carefully executed. Importer of the latest fashions.

MASSELLS

DEPT. N.

102 W. 42d Street, New York, N. Y.

PLUCKER and AHRENS

Successors to CHARLES MYER

Practical Wig Makers

Street Wigs and Toupees Artificially Made

Theatrical Work a Specialty.

25 EAST 20TH STREET, NEW YORK

(2 doors East of Broadway.) Telephone 521 Gramercy

JOS. HEMBERGER & CO.

MERCHANT TAILORS

405 Sixth Avenue First Floor

LATEST FASHION AND WINTER

INFORMATION NOW READY.

DRESS SUITS A SPECIALTY.

FRANK HAYDEN COSTUMER

163 West 23d Street, New York

Tel. 711 Chelsea.

MILLINERY

A. KOEHLER & O. KOEHLER & CO.

Theatrical Costumers

34 Union Sq. East, between 17th and 18th Sts.

Telephone, 3720 Gramercy

NEW YORK

ANDREWS

Ladies' Gowns Slightly Worn

Furs of All Kinds

345 State Street. CHICAGO

MISS R. COHEN

Formerly 127 E. 7th Street.

Telephone No. 1659 Columbus.

GOWNS for the STAGE and STREET

Slightly used but perfect and up to date.

Also a full line of Furs and Sealskins.

Madame Barnett, 223 State St., Chicago, Ill.

Two doors South of Siegel & Cooper's.

GEORGE LYDECKER

"CARL OTTO" in "The Prince of Pilsen."

Management, Henry W. Savage.

Permanent address: 24 W. 10th St., N. Y. City.

BERTRAM MILLAR

47 West 28th Street, New York.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

**Leigh De Lacy**

LEADING WOMAN—ENGAGED

Offers Solicited for Summer Stock.

Address this office.

BURT L. KING

LEADING MAN

Engaged

Invites offers for Summer Stock, and Next Season

Address MIRROR

**ZELDA ROTALI**

PRIMA DONNA SOUBRETTE.

THOS. F. DONNELLY

A COMEDIAN WHO CAN SING

MANHATTAN OPERA CO.

Address MIRROR.

Second Season.

ARTHUR NELSON

Appearing in his great Automobile Racing Play.

THE GOVERNOR'S PARDON

All correspondence should be addressed as above, care Klaw & Erlanger, New Amsterdam Theatre Bldg., N. Y. City.

**JAMES A. BLISS**

COMEDIAN or DIRECTOR

Closes at the Fifth Avenue Theatre, Saturday, April 20th.

NO, I DIDN'T GET FIRED.

TERESA DALE

As HERODIAS in "THE VOICE OF THE MIGHTY"—

and Teresa Dale as Herodias, were the only players worthy of mention. Miss Dale played Herodias as one imagines such a woman would conduct herself.

—Evening Telegram, Portland, Oregon, Dec. 14, 1906.

WM. HAYWARD CLAIRE

Leading Man

ENGAGED. San José, California.

Address Theatre, San José

TOMMY SHEARER

COMEDIAN. At liberty for Summer and immediate engagements.

91 State Street Rochester N. Y.

MARION SHERWOOD

LEADING WOMAN

AT LIBERTY

INVITES OFFERS.

Actors' Society, New York.

GEORGE ALISON

LEADING MAN

Winnipeg Theatre, Winnipeg, Man., Canada

Florence GearFeatured as
"KITTY"**"Sir Reginald Belsize." Harry B. Roche**

THE MARRIAGE OF KITTY."

Direction JULES MURRY

THE VIRGINIAN CO., Kirks LaSalle Co., Mgr.

WINIFRED FLORENCE

Singing Comedienne

Address MIRROR.

London "Music Hall."

THE GREAT ENGLISH VAUDEVILLE PAPER.

WEEKLY

American Representative—MISS ADA M. CARLE, Room 704, St. James Bldg., where a file of papers can be seen and advertisements will be received.

14 Leicester St., W. C.

HAYDEN STEVENSON

LEADING MAN

INVITES OFFER—SUMMER STOCK.

Address MIRROR.

HELENE L. WARDE

Leading Woman

J. JAMES (JACK) KENNEDY

Character Comedian and Director

Engaged for Lyric Stock at St. Louis, Mo.

Address 25 Phoebe St., Toronto, Ont.

WILLIAM NORTON

Keith & Proctor's Stock, Harlem Opera House

Izetta Jewel

Colonial Theatre, San Francisco, Cal.

Dramatic Review, of Feb. 24, says: "Izetta Jewel shines with special luminousness and merits all the extravagant praise that has been lavished upon her interpretations. She rose to unexpected dramatic heights in the stronger scenes, and in the moments requiring sympathy and depth she could not be excelled."

DOROTHY GREY

W. F. Mann's "AS TOLD IN THE HILLS"—(Western)

MANAGEMENT DON A. HACHILLAN

"Dorothy Grey has an agreeable voice and plays the role of the Indian girl with fine intelligence."—Seattle Times, Oct. 22, 1906.
"An Amazon, Dorothy Grey is a pretty and attractive heroine. Her interpretation shows study and sympathy."—Seattle P. I., Oct. 29, 1906.

Address per route or care this office

CARRIE WEBBER

(MRS. GEORGE SIDNEY)

On Tour

BUSY IZZY'S VACATION
Management E. D. STAIRWILLARD
DASHIELL
Dramatic
DirectorWORKING
Can be engaged for Summer

Address Actors' Society

Annual Starring Tour

MR. KIRK BROWNAND HIS
EXCELLENT COMPANY

Presenting Complete Productions of

The Christian
A Gentleman of France
The Cherry Pickers
Under the Red Robe
Othello
David Garrick
The Eternal City
The Man Who Dared
Management J. T. MACAULEY**DAVID ELWYN**

LEADING HEAVIES

Address care MIRROR.

Advanced Vaudeville

HOPE BOOTH

Ye Little Blonde Lady

IN VAUDEVILLE

NEXT SEASON'S TIME ALL FILLED
Management Klaw & Erlanger
Permanent Address, Low's Exchange

Miss Booth will present three new plays next season in addition to the now famous satire

**The LITTLE
BLONDE LADY****Sedley Brown**

DRAMATIC DIRECTOR

Author of A NAVAJO'S LOVE.
Playing in Stock to big business.Auditorium Theatre,
Los Angeles.**AITKEN, SPOTTISWOODE**

Summer, Garrick, Milwaukee. Castle Theatre, Boston.

ALLENTON, JOSEPH

Light Comedian. Blaney Amusement Co.

ASHLEY, LILLIAN

Address MIRROR.

BOND, ROBERT I.

Juveniles and Light Comedy. Engaged. Care MIRROR.

BRANDON, ETHEL

With Thos. W. Ross in The Other Girl.

CAMPBELL, CELIA

Leading woman. Park Th'rs Stock, Manchester, N. H.

CARHART, JAMES L.

With Mr. Richard Mansfield. Season 1906-07.

COLLINS, J. PALMER

As Lachlan Campbell.

DEVEREAUX, DALE

Disengaged. Juveniles. Hotel Brainerd, Ashtabula, O.

GRANVILLE, NELLIE

Characters. En Route. Permanent address, MIRROR.

HADLEY, HELAINE

One Woman on Management Thomas Mann, Jr.

KELLY, ALLAN

Character. En Route. Permanent address, MIRROR.

LORIMER, WRIGHT

Address MIRROR.

McARTHUR, MURIEL

Engaged. Charles's Aunt Co. MIRROR.

MERRITT, GRACE

Starting in When Nightfall Was in Flower.

RILEY, J. H.

Address care H. Verden, Platts, Middlesex, England.

SEAY, CHARLES M.

Actors' Society, N. Y. City.

TABER, ROBERT S.

Juveniles, Heavies, at Liberty Summer Stock. MIRROR.

TRADER, GEORGE HENRY

Permanent address, Actors' Society of America.

WARD, CARRIE CLARK

Character. Duane Theatre Co., Los Angeles, Cal.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

Founded in 1884.

American Academy of Dramatic Arts

And Empire Theatre Dramatic School

BOARD OF TRUSTEES

FRANKLIN H. SARGENT, President
DANIEL FROHMAN JOHN DREW BRONSON HOWARD
BENJAMIN F. ROEDER

A Practical Training-School for the Stage Connected with Mr. Charles Frohman's
Empire Theatre and Companies

SUMMER TERM OPENS APRIL 3.

For Catalogue and Information apply to
THE SECRETARY, Room 141, Carnegie Hall, New York.

J. H. GILMOUR

For the past twenty-five years one of the foremost actors of Shakespeare and modern
roles and lately leading support with Viola Allen in Shakespeare's "Cymbeline."

HAS ASSUMED THE DIRECTION OF THE

School of Acting

—OF THE—

CHICAGO MUSICAL COLLEGE

A School of Practical Stage Training with all the advantages of a great Educational
Institution. Indorsed by Leading Actors and Managers. Fully equipped Stage for
Rehearsal and Public Performances. Investigation will demonstrate the superiority of
this institution.

MARSHALL STEDMAN | WALTER KILBOURNE
Formerly Leading Juvenile with E. H. Sothern | For past four years Principal Assistant to Hart Conway
ASSISTANT DIRECTORS.

Catalogue Mailed Free Upon Application.

School of Acting of the Chicago Musical College, College Building, 282 Michigan Boulevard

ENDORSED BY THE DISTINGUISHED DRAMATIC CRITIC MR. ALAN DALE

THE ALVIENE INSTITUTE OF DRAMATIC ARTS

(Oldest established and most reliable in the world)

Under the personal direction of the celebrated Stage Director, CLAUDE M. ALVIENE, assisted by eminent specialists
in all departments.

(New Course Now Forming) Summer Course Begins May 1, 1907.

Investigate the merits of a School before entering, and judge a School by the results obtained. Our list of Graduates,
Actors and Actresses, now before the public will defy comparison to any other first-class School in the world and will justly
demonstrate the superiority of this Institute. Large stage for exclusive use of students, also Hall and Studio, occupying the
entire upper floor of the Grand Opera House, 222 St. and 224 Ave. (Entrance 222 St. Ave.) Upper
Branch of American Theatre, Entrance 222 West 42nd St., Adjacent to Mackay Theatre.

M. STEIN'S LIST MAKE UP

ALPINE COLD CREAM
75c. Pound, 40c. Half and 15c. Jar
GREASE PAINT
25c. Stick in Cardboard Tube
LINING COLORS
15c. Stick. Same as Paint Tube
ALPINE POWDER
20c. Half Pound, 25c. Quarter
MOIST ROUGE
25c. Glass Pot. Three Shades
STEIN-ROUGE
No. 15. 25c. Per Box

WHEATCROFT CREAM
A Liquid Powder, 40c. Bottle or Tin
KNICKERBOCKER
COLD CREAM
50c. Pound, 25c. Half
SPIRIT GUM
15c. Bottle, with Brush
STEIN-CERATE
A SKIN FOOD
51 Large, 50c. Medium, 25c. Small
MILLS' BURNT CORN
75c. Pound, 40c. Half, 25c. Quarter

446 Sixth Avenue, - NEW YORK

"A WORLD WIDE CIRCULATION."

The Oldest and most Influential Theatrical and Vaudeville Journal

THE ERA

Established 1877

"The Era" Buildings, 5 Tavistock St., Strand, London, W. C. (two doors off Wellington St.)

Foreign Subscriptions, 32s. per annum
Professional advertisements 6d. per line

American Artists Visiting the Metropolis use The Era Offices as their
Permanent London Address

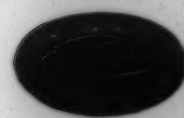
2,800 ARTISTES ADVERTISE IN ITS COLUMNS WEEKLY

Alice Kauser PLAYS

NEW STOCK PLAYS

NEW REPERTOIRE PLAYS

Address 1402 Broadway, New York.



STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING
Theatrical copying a specialty.
Best Work. Lowest Rate.

J. E. NYVALL, 1200 Broadway (cor. 57th St.), N. Y.

THE NYVALL PRESS

SMART SHOW PRINTING
242 West 41st Street, New York

Before Leaving the City place your valuations
in the indestructible burglar-proof vaults of
**THE MANHATTAN STORAGE
and WAREHOUSE COMPANY**
Warehouses: Lexington Ave., 41st and 42nd Sts.
and 60th St. (between Ave. 52nd and 53rd Sts.)
Perishable, Groceries, Trunks, etc., taken on five-year
lease; also, 100,000 feet of lumber.
Safe Deposit Boxes \$5.00 per Year.
Vaults for Silver Trunks.
Special facilities for safe keeping of
Theatrical Wardrobes, Scenery, Etc.
ARTHUR KELLY, Jr., Secy. LAWRENCE WELLS, Pres.

Burrelle's Clipping Service
100 Broadway, New York
BURRELLE, N. Y.

RALPH LEWIS AT
LIBERTY
VAUDEVILLE or DRAMATIC. Address MIRROR.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

ESTABLISHED 1893

STANHOPE-WHEATCROFT

DRAMATIC SCHOOL

31 West 31st Street, - - - NEW YORK

Summer Term Commences May 1, 1907

Private Lessons

Special Classes

Prospectus Mailed on Request.

ADELINE S. WHEATCROFT, - - - Director

The National Conservatory
of
DRAMATIC ART
OPEN THE YEAR ROUND

UNDER THE DIRECTION OF

F. F. MACKAY

Special Teachers' Course, Saturday Mornings
Special Course in Dancing

Actors coached in special characters and in all dialects. Office hours from 9 A. M. to 5 P. M.
SEND FOR PROSPECTUS. 19-23 W. 44th St. (near 5th Ave.), New York, N. Y.

The American School of PLAYWRITING

FIFTH YEAR

BY MAIL. MONTHLY PAYMENTS.

There are Schools for the teaching of painting, music and other arts. Playwriting is an art. Can
you give me any one reason why it cannot be taught? This was the first School of the kind to be established
in the world, and it prospered, as it expands, to remain THE first.

SIR HENRY IRVING: "You may be the ablest writer that ever breathed, but if you have not studied
the ART of writing for the stage you will never write a good acting play."

MR. THOMAS DIXON, JR., a man of genius, open minded and clear sighted, author of "THE
CLANNAIR" a play that is turning people away at every performance throughout the South. He
writes: "I learned more from your course in one year than I could have written in ten years unaided.
It is now, not found in books, thorough and practical. The student of the drama who perfects this course
is missing the opportunity of a life. I could never have written 'THE CLANNAIR' without the grasp
of principles I got from you. Our association has been an inspiration to me from the first." Circular.

W. T. PRICE, 1440 Broadway, New York City.
("The Technique of the Drama," by W. T. Price, \$1.50; Brant's or as above.)

ROSA RAND Dramatic Instructor

Dramatic Classes, Tuesday and Friday
Mornings, 11 to 1.
Special Attention Given to Coaching.
REHEARSALS DIRECTED. 100 W. 48th St., New York

TORRIANI SCHOOL OF SINGING

301-302 Carnegie Hall, New York
Singing and speaking voice cultivated by absolutely pure
method. Professional and private instruction. Address
FERDINAND E. L. TORRIANI

STAGE SCHOOL

Stage Dancing, Vaudeville
Act, Rag Time Songs,
Chorus Work, Dramatic Art, Elocution, Vocal, Etc.
Irish Jig, Cake Walk, Clog, SUECK, Gals, Etc.
(Stage Engagements Guaranteed.)
PROF. F. J. RIDGE, and others.
127 La Salle St., Chicago, Ill. (Reference, all Theatrical Managers.)

MR. PARSON PRICE VOICE CULTURE

Speaking and Singing. Teacher of Julia Marlowe, Maude
Adams, Ida Compton, Marie Cahill, Grace George, Carlotta
Hilton, Clara Bloodgood, Frances Starr, E. H. Sothern.
SEND FOR CIRCULAR.
40 West 23rd Street, New York.

TO CLEAN YOUR FINE GARMENTS SEND

SCHWARZ & FORGER

CLEANERS AND DYERS

704 Eighth Avenue, Near 44th Street
Low Rates Best Work Quick Delivery.
Phone 4126 Bryant. 19 Branch Stores in New York City

A GREAT FAIR

IN AID OF THE

Actors' Fund of America

Will be held at the
METROPOLITAN OPERA HOUSE
NEW YORK

ENTIRE WEEK
MAY 6 TO 11

This splendid charity extends over \$20,000 annually
to relieve sick and disabled players, and maintain
warm-out veterans at the Actors' Fund Home. Its
disbursements in 25 years have exceeded One Million
Dollars.

Send Contributions and Suggestions to
ACTORS' FUND FAIR COMMITTEE
1440 BROADWAY, NEW YORK

Wanted Theatre

For VAUGHAN GLASER and Finest Stock Company
in America.

Address VAUGHAN GLASER, Hollenden Hotel, Cleveland, O.

GET THE NEW
DRAMATIC MIRROR

Date Book

Seasons 1906-7 and 1907-8

Price, by mail 30 cents
Orders will be filled promptly upon receipt.

We cannot insure proper delivery unless sent
by registered mail, for which the usual fee, 5
cents, is charged. Address

DATE BOOK DEPT.,
151 W. 42d St., N. Y.

Janet Priest

Comedy Concentrated.

MAY FLOOD, the Deacon's Daughter

IN

"HIS HONOR THE MAYOR."

Walnut Street Theatre, Philadelphia.

Are You Too Thin, Run Down or Nervous?
ASPA WEIGHT PRODUCER (Incorporated)
The Great European Discovery with increase your weight.
Makes flesh and rich blood. Tones up the whole system. Un-
rivalled for Nervousness, Anemia, Indigestion, and Wasting
Disease. Price, \$2.00; Trial, 50c. Send for Catalogue
free. Aspa Chem. Co., Dept. 12,
1225 Broadway, New York.

PLAYS for Amateur and Professional
Actors. Largest assortment
in the world. Catalogue free.
The Dramatic Publishing Co., 208 Dearborn St., Chicago.

